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**The Wedgwood Catalogue
of 1787**

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To David McFadden

Best wishes

I hope you enjoy adding as much
this to your library as we
as we enjoy giving it to you.

Sincerely
Joan M White
President - W.S.N.

*This book is a reprint
of an original
Wedgwood Catalogue of 1787*

*From the Collection of
MR. GARY TROPPER*

A Publication of
The Wedgwood Society of New York
1980

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Wedgwood, Josiah

CATALOGUE

OF

CAMEOS, INTAGLIOS, MEDALS,
BAS-RELIEFS,
BUSTS AND SMALL STATUES;

WITH A
GENERAL ACCOUNT

OF
TABLETS, VASES, ECRITOIRES,
AND OTHER
ORNAMENTAL AND USEFUL ARTICLES.

THE WHOLE FORMED IN DIFFERENT KINDS OF
PORCELAIN AND TERRA COTTA,

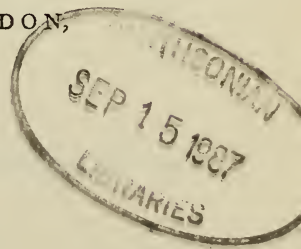
CHIEFLY
AFTER THE ANTIQUE,
AND THE
FINEST MODELS OF MODERN ARTISTS.

By JOSIAH WEDGWOOD, F. R. S. AND A. S.
POTTER TO HER MAJESTY,
AND TO
HIS ROYAL HIGHNESS THE DUKE OF YORK AND ALBANY.

SOLD AT HIS ROOMS
IN GREEK STREET, SOHO, LONDON,
AND
AT HIS MANUFACTORY,
IN STAFFORDSHIRE.

THE SIXTH EDITION, WITH ADDITIONS.

ETRURIA, 1787.



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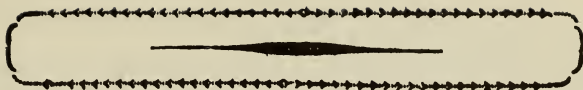
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A

C A T A L O G U E.



THE progress of the arts, at all times and in every country, depends chiefly upon the encouragement they receive from those, who by their rank and affluence are legislators in taste; and who alone are capable of bestowing rewards, upon the labours of industry, and the exertions of genius. It is their influence that forms the character of every age: they can turn the current of human pursuits at their pleasure, and be surrounded either with beauty or deformity, with men or barbarians.

Great improvements cannot be made without powerful patronage: no art ever was, or can be, carried to great perfection, with feeble efforts, or at a small expence; and it depends upon the views and liberality of those, who are possessed of riches and power, whether individuals shall be ruined or rewarded for their ingenuity.

It was to the goodness, and generous protection, of our gracious SOVEREIGNS, and of the nobility and connoisseurs of this kingdom, that this manufactory owed its existence; and it is through the continuance of their support, and the liberal encouragement of many princes and illustrious persons on the continent, that the proprietor has been enabled to risk the expence of continual improvements, and to produce the various ornamental works, of which

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he humbly submits the merit to the judgement of those who are skilled in these subjects.

To give an idea of these ornaments, it will be necessary to mention the *bodies*, or compositions of which they are formed. The principal of these, in their present state of improvement, are the following.

I. **TERRA COTTA**: resembling porphyry, granite, Egyptian pebble, and other beautiful stones of the siliceous or crystalline order.

II. **BASALTES**: a fine black porcelain *bisqué*, of nearly the same properties with the natural stone. It receives a high polish, serves as a touchstone for metals, strikes fire with steel, resists all the acids, and bears, without injury, a stronger fire than the basalt itself.

III. **WHITE PORCELAIN** *bisqué*, with a smooth wax-like surface; of the same properties as the preceding, except in what depends upon colour.

IV. **JASPER**: a white porcelain *bisqué*, of exquisite beauty and delicacy, possessing the general properties of the basalt, together with that of receiving colours through its whole substance, in a manner which no other *body*, ancient or modern, has been known to do. This renders it peculiarly fit for cameos, portraits, and all subjects in bas relief; as the ground may be made of any colour throughout, without paint or enamel, and the raised figures of a pure white.

V. **BAMBOO**, or cane-coloured *bisqué* porcelain, of the same nature with the porcelain No. 3.

VI. A porcelain *bisqué* of extreme **HARDNESS**, little inferior to that of agate. This property, together with its resistance to the strongest acids and corrosives, and its impenetrability by every known species of liquids, adapts it happily for mortars, and different kinds of chemical vessels.

The various works, formed of these materials, are divided into twenty classes. In the eleven first, I have drawn up a *numbered catalogue* of the particular articles, arranged with as much regularity as can well be expected in a collection so various and so numerous, formed by gradual additions and increasing every day, and in which it has been necessary to continue to almost every article the number that fell to its share on its first introduction.

The other nine classes consist chiefly of objects which will not admit of any *particular enumeration*. Their forms, magnitudes, enrichments, degree of finishing, &c. are in themselves so complex, and so frequently varied to suit the tastes of those who honour me with commissions for them, that I can only endeavour to give a general idea of their nature and application.

* * Those who may be pleased to give orders for any of the *numbered* articles, are requested to mention the *subjects*, as well as the *numbers* in the class and section.



C L A S S I.

CAMEOS and INTAGLIOS.

These are accurately taken from antique gems, and from the finest models that can be procured from modern artists.

The Cameos are employed for various ornamental purposes. They are set in gold and steel mountings, for rings, lockets, bracelets, snuff boxes, watch keys and chains, and a number of other trinkets; as also for buttons, which have lately been much worn by the nobility in different parts of Europe.

They

They are used likewise for inlaying in cabinets, writing tables, book cases, &c.† for which they form a most beautiful enrichment, at a moderate expence; the figures having that sharpness which the body of fine bisqué porcelain is so peculiarly adapted to receive; and the price of cameos, with several figures, being much less than that of any other durable imitations of the real stones that have ever yet been made.

The ladies may display their taste a thousand ways in the application of these cameos; and thus lead artists to a better stile in ornamenting their works. There are specimens of this kind already, which do no less honour to the heart; than to the taste, of the noble lady who chose this way of patronizing and supporting an infant art;—which can only exist and be improved by the aid of such generous protection.

The intaglios in the artificial basaltes are excellent seals; being exact *impressions* from the finest gems, with the singular advantage of being little inferior in hardness to the gems themselves.

In these materials, cameos may be made from intaglios, and intaglios from cameos, without losing the drawing, the spirit, or delicacy of the original work; so that gentlemen may have a great variety of seals or cameos, at a small expence; or have an opportunity of making perfect and durable copies of the choicest gems.

† The second, and some of the following classes, afford *larger* pieces for the purposes last mentioned. The cameos of this first class are in general *small*, of the sizes of the antique gems, which most of them are real impressions from. I mention this to prevent disappointments, which sometimes happen, from an idea that all the particular subjects of this class are modelled of *large* sizes as well as small. Such of them as are so, are repeated in the respective classes following.

SECTION I.

Catalogue of CAMEOS; which are made, either in the jasper with different coloured grounds, for ornamental purposes;— or in the white porcelain bisqué, at a very moderate price, for those who wish to form mythological or historical cabinets.

Those marked with an asterisk * are heads, the others figures.

Egyptian Mythology.

- 1 Osiris, or Apis, worshipped by the Egyptians under the figure of an ox, with Harpocrates his son, on the sacred bark of the Nile; *from a black jasper.*
- 3 Isis, wife of Osiris, with the flower lotus on her head*; *from a green jasper, in the possession of Mr. T. Jenkins.*
- 4 Another figure of Isis*; *from a cameo.*
- 5 The same; *from a sardonyx.*
- 7 Isis with the sistrum; *from a carnelian.*
- 13 The temple of Isis; *from a cameo.*
- 17 Harpocrates with the fruit and leaves of persea upon his head†; *onyx.*
- 19 Harpocrates standing in a bark.
- 36 The flower lotus; *from a chalcedony.*
- 42 An Egyptian sphinx with an ape; *from a cameo, cabinet of baron Stofsch.*
- 1646 An Egyptian figure covered with hieroglyphics.
- 1690 Harpocrates the god of silence.
- 1727 Horus sitting upon the lotus, with the sun and moon, and other hieroglyphics.

Grecian and Roman Mythology.

- 47 Saturn holding a scythe, and an open book at his feet; *from a carnelian.*
- 52 The Corybantes striking their bucklers, to prevent the cries of the infant Jupiter from being heard by Saturn.
- 53 Cybele*; *from a carnelian.*
- 54 The same*; *from a cameo.*
- 55 The same*; *from a carnelian.*

- 59 Jupiter with all his attributes*; *from a carnelian, Mr. Wood.*
- 64 Jupiter and Isis**.
- 65 Jupiter Olympius*; *from a sardonyx, cabinet of the king of France.*
- 66 Jupiter with the diadem*; *from a cameo.*
- 74 Jupiter Olympius sitting in the middle of the zodiac, with Mercury, Minerva, and Neptune; *carnelian, king of France's cabinet.*
- 83 Jupiter conservator; *carnelian.*
- 87 Jupiter sitting on his chariot drawn by four horses, thundering upon the giants; *Grecian workmanship, Donnion. cabinet of the king of Naples.*
- 94 Juno; *carnelian.*
- 99 Jupiter in the form of a swan, careffing Leda; *carnelian.*
- 101 The same; *from a sardonyx.*
- 102 Jupiter transformed into a bull, carrying away Europa; *amethyst.*
- 104 Jupiter transformed into an eagle, carrying away Hebe; *carnelian.*
- 108 Argus guarding Io transformed into a cow; *amethyst, cabinet of the grand duke of Tuscany.*
- 110 The council of the gods; *sardonyx, baron Stofsch.*
- 112 Janus with two faces*; *carnelian.*
- 115 Minerva*; *crystal, lord Brudenell.*
- 117 Minerva carrying the ægis*; *blood-coloured jasper, king of France.*
- 119 Minerva with the ægis*: *red jasper, Mons. Frantz at Vienna; Grecian, Aspasii.*
- 120 The same*; *niccolo.*
- 125 Minerva standing armed; *carnelian.*
- 128 The same; *antique paste.*
- 133 A talisman; *carnelian, king of France.*
- 134 Mercury; *amethyst.*
- 135 The same; ditto.
- 137 The same; *niccolo, duke Strozzi.*
- 140 The same; *carnelian, at Dresden.*
- 141 Mercury the secret messenger of the gods; *carnelian, duke Strozzi at Rome.*
- 142 Mercury carrying a letter as a messenger; *hyacinth.*
- 147 Mercury holding the head of Aries; *Grecian, Dioscoridis; in carnelian, lord Carlisle.*
- 149 Mercury sitting upon Aries; *carnelian.*
- 152 Mercury god of travellers; *emerald, king of France.*
- 153 Mercury keeping the flocks of Admetus; *plasma.*

- 160 Mercury cutting off the head of Argus; *chalcedony*.
 164 Hermaphroditus; *carneian*.
 165 The same; *ditto*.
 166 Hermaphroditus and Salmacis; *carneian*.
 167 The three Graces; *carneian, king of Naples*.
 168 The same; *ditto*.
 169 The same; *plasma*.
 170 The same; *amethyst*.
 171 Peace; *lapis lazuli*.
 172 The same; *niccolo*.
 176 Neptune standing with his trident; *sardonyx*.
 177 The same; *carneian*.
 178 Neptune upon his chariot drawn by four sea horses;
rock crystal, duke Strozzi.
 179 Neptune sitting upon a dolphin; *chalcedony*.
 182 Neptune and Minerva disputing about giving name
 to Athens; *cameo, king of Naples*.
 183 Neptune and Minerva adjusting the dispute; *carneian,*
ditto.
 185 Nereus and Doris, sea deities; *amethyst, grand duke of*
Tuscany.
 186 The same; *carneian, king of Naples*.
 188 One of the Nereides; *rock crystal, grand duke*.
 189 } Nereids; *antique paste*.
 190 }
 191 The same; *amethyst, king of Naples*.
 192 Glaucus; *chalcedony, king of Naples*.
 197 A River; *carneian*.
 201 Ceres*; *carneian*.
 204 Ceres with the cornucopia; *ditto*.
 212 Flora*; *rock crystal*.
 213 Pomona; *carneian*.
 214 The same; *agate*.
 219 Night shedding poppies; *red jasper, king of France*.
 221 Apollo*; *carneian*.
 222 The same*; *ditto*.
 224 Apollo laureled*; *sardonyx, grand duke*.
 227 Apollo with the lyre*; *ditto*.
 229 Apollo*; *carneian, grand duke*.
 232 Apollo standing; *ditto*.
 234 Chiron, the centaur, instructing Achilles; *carneian,*
la comtesse Carusini.
 235 Apollo standing with the lyre; *hyacinth, palace of St.*
Angelo, Rome.
 240 Apollo pursuing Daphne; *carneian*.

- 244 Phaeton falling from heaven; *chalcedony*.
 245 Apollo and Marfyas; *carnelian, king of Naples*.
 246 The same; *in ditto, grand duke*.
 247 Marfyas bound by Apollo; *in ditto*.
 248 The lyre of Apollo; *carnelian*.
 253 Aurora and Cephalus; *antique paste*.
 258 Polyhymnia holding a book; *carnelian*.
 266 Calliope; *sardonyx*.
 273 Diana*; *a fine head, carnelian*.
 275 Diana with the bow; *carnelian*.
 277 Diana huntress; *carnelian*.
 278 The same; *ditto; Grecian, Heii*.
 279 Diana of the mountains; *amethyst, king of Naples; Grecian, Apollonii*.
 287 The god Lunus; *carnelian*.
 290 Endymion with the Moon; *ditto*.
 293 Bacchus crowned; *amethyst, Monsf. Deringh*.
 297 Infant Bacchus; *carnelian*.
 303 Bacchus educated by the nymphs; *cameo, king of Naples*.
 304 Bacchus standing with the thyrsus; *antique paste*.
 305 Bacchus with a Faun; *carnelian*.
 306 Bacchus sitting on a tyger; *carnelian*.
 308 Bacchus and Ariadne**; *cameo, king of Naples*.
 310 Bacchus and Ariadne riding on a tyger; *red jasper, grand duke*.
 326 A Faun; *carnelian*.
 329 The same; *ditto*.
 332 A Faun sitting with a goat; *carnelian, grand duke*.
 333 A Faun with a goat; *carnelian*.
 335 A Faun holding a young Bacchus; *cameo, king of Naples*.
 343 A Faun with a bacchante; *cameo*.
 346 A Faun mad or drunk; *sardonyx, king of France*.
 348 The same; *ditto*.
 353 Pan; *carnelian, ditto*.
 355 Pan playing with a goat; *carnelian, king of Naples*.
 363 A bacchante; *carnelian*.
 365 The same; *antique paste, king of Naples*.
 368 The same; *cameo*.
 369 A bacchante with a thyrsus; *carnelian, grand duke*.
 370 The same; *niccolo, comtesse Curusini*.
 371 The same; *ditto*.
 372 A bachante with a tyger; *carnelian, grand duke*.

- 373 A bacchanal; *ditto*. king of France.
 377 Callirrhôe, high priestess of Bacchus.
 380 A bacchanal; *carneian*.
 382 A bacchanalian subject; *ditto*.
 383 The same; *ditto*.
 385 The same; *ditto*.
 387 The same; *ditto*. king of France.
 388 The same; *chalcedony*.
 390 A young Hercules*; *Grecian*, Eneius; *aquamarine*,
duke Strozzi.
 408 A Hercules*; *green jasper*.
 409 Infant Hercules killing the serpents; *onyx*, king of
France.
 411 Hercules binding Cerberus; *red jasper*, king of France.
 412 Hercules and Cerberus; *carneian*, king of Naples.
 414 Hercules killing Anteus; *rock crystal*, duke Strozzi.
 416 The same; king of Naples.
 421 Hercules strangling the Nemean lion; *onyx*.
 424 Hercules fighting with Hippolita, queen of the Ama-
zons; *carneian*.
 425 Hercules wrestling with Achelous transformed into a
 bull; *ditto*.
 426 The same; *ditto*.
 427 Hercules killing the Cretan bull; *carneian*, lord Car-
liste.
 429 Hercules carrying a live bull; *carneian*; *Grecian* An-
therote.
 442 Hercules supporting the world; *emerald*, king of Naples.
 451 Hercules reposing; *carneian*, king of France.
 454 Hercules embracing his son Auge; *carneian*.
 455 Hercules overcome by Love; *red jasper*, king of France.
 458 The same; *carneian*.
 459 Hercules and Iöle*; *carneian*.
 460 Hercules careffing Iöle; *amethyst*, grand duke; *Grecian*,
Teucri.
 462 Hercules bathing with Iöle; *cameo*.
 463 The centaur Nessus bound by Love; *ditto*.
 468 Hercules with his club; *carneian*, said to have been the
scal of the republic of Tuscany.
 469 Hercules going to fight the Amazons; *rock crystal*, king
of Naples.
 473 Iöle*; *carneian*, baron Stofsch.
 479 The same*; *amethyst*, king of Naples.
 481 The same*; *carneian*.
 484 The same*; *ditto*.

- 486 The fame*; *sardonyx*.
 488 Iöle standing with Hercules's club; *antique paste*.
 494 A Victory writing upon his buckler; *carnelian, king of France*.
 496 A Victory holding a pike; *onyx, baron Stofsch*.
 498 The fame; *antique paste*.
 499 A naval Victory; *sardonyx*.
 501 Mars and Venus; *plasma, grand duke*.
 505 Venus; *plasma*.
 511 Venus and Cupid; *carnelian*.
 513 The fame; *ditto*.
 517 The fame; *sardonyx, chevalier Victori; Grecian, Acelii*.
 518 Venus victrix; *antique paste*.
 519 Marine Venus; *carnelian*.
 520 Venus Anadyomene; *ditto*.
 521 The temple of Venus; *red jasper*.
 523 Adonis; *carnelian*.
 527 Vulcan forging armour for Achilles, at the request of Venus; *sardonyx*.
 537 Cupid inflaming the mind; *niccolo, king of Naples*.
 538 Cupid reposing.
 539 Cupid holding a bow; *carnelian, baron Stofsch*.
 549 Two Cupids in a bark drawn by four dolphins; *carnelian*.
 579 Esculapius*; *ditto*.
 583 The fame*; *chalcedony*.
 585 The fame*; *carnelian*.
 586 Esculapius standing with a serpent; *ditto*.
 592 Hygeia standing with the serpent; *ditto*.
 628 Nemefis holding a flower.
 1600 Venus standing; *carnelian*.
 1601 Venus fitting; *ditto*.
 1604 Neptune.
 1605 Ceres.
 1606 Bathing Venus.
 1607 Hercules gathering the golden apples in the garden of the Hesperides.
 1608 Apollo.
 1613 Minerva.
 1620 Esculapius and Hygeia.
 1624 Young Hercules.
 1625 Hercules.
 1635 A bacchanalian triumph.
 1639 Leander in the Hellespont.
 1640 A crouching Venus.

- 1645 A deification.
 1672 Marriage of Bacchus and Ariadne.
 1674 Marriage of Cupid and Psyche; *duke of Marlborough*.
 1675 Beautiful Medusa.
 1677 The three Graces.
 1678 Justice with balance and cornucopia.
 1679 Hygeia.
 1681 Hygeia with a basket of flowers.
 1682 Hygeia.
 1697 Diana.
 1698 Niobe.
 1702 Young Bacchus.
 1705 Venus.
 1708 Young Hercules.
 1710 Fortune.
 1715 Hercules strangling the Nemean lion.
 1728 Neptune.
 1729 Mercury with a caduceus.
 1730 Contemplating Muse.
 1731 Hope.
 1732 The same; *smaller*.
 1733 Omphale with the club of Hercules.
 1750 Justice sitting.
 1751 Neptune standing.
 1752 Flora standing.
 1754 Venus belleffes.
 1755 Venus de Medicis.
 1756 The same.

Sacrifices, &c.

- 598 A sacrifice; *rock crystal, high constable of Cologne*.
 603 The same; *ditto, duke Strozzi*.
 605 The same; *carnelian*.
 614 An enchantment; *ditto, king of France*.
 615 A priest holding a patera: *antique paste*.
 616 A high priestess; *sardonyx, prelate Molinari*.
 1621 Hygeia, &c. a sacrifice.
 1622 An offering to Victory.
 1644 A sacrifice.
 1749 Offering to Minerva.
 1763 Sacrifice to Cupid.

Ancient Philosophers, Poets, and Orators.

- 654 Homer* ; *chalcedony, Mr. Henri.*
 655 The same* ; *carnelian.*
 656 Plato* ; *ditto.*
 662 Socrates and Plato* ; *granite.*
 664 Socrates* ; *carnelian.*
 666 Socrates and Aristotle* ; *sardonyx.*
 670 Epicurus* ; *niccolo, lord Carlisle.*
 675 Esop* ; *carnelian.*
 676 Philemon* ; *hyacinth.*
 677 The same* ; *carnelian.*
 679 Euripides* ; *ditto.*
 682 Aristides* ; *ditto.*
 688 Antisthenes* ; *ditto.*
 689 Aristophanes* ; *carnelian, king of Naples.*
 690 Theophrastus* ; *hyacinth.*
 692 Diogenes* ; *cameo, high constable of Cologne, at Rome.*
 694 Diogenes disputing with Lais* ; *carnelian.*
 700 Pythagoras* ; *engraved in gold.*
 701 Pythagoras fitting* ; *carnelian.*
 702 Anacreon ; *ditto.*
 703 Hippocrates* ; *ditto.*
 704 Apollonius Tyanæus* ; *green jasper.*
 705 Theon* ; *niccolo.*
 706 Lucius Apuleius* ; *carnelian.*
 707 Solon* ; *chalcedony.*
 709 Pindar* ; *opal.*
 711 Horace* ; *emerald.*
 712 Periander* ; *chalcedony.*
 715 Plautus* ; *jasper, king of Naples.*
 716 Mago and Dionysius** ; *plasma.*
 717 Charondas* ; *sardonyx.*
 718 Democritus* ; *carnelian.*
 724 Sappho* ; *green jasper, France.*
 729 Ovid* ; *sardonyx.*
 730 Virgil* ; *hyacinth.*
 734 Seneca* ; *chalcedony.*
 740 Hermes trismegistus, with Mercury's caduceus* ;
 ditto.
 1541 Livy* ; *carnelian, king of France.*
 1656 Cicero* .
 1661 Cato of Utica* .
 1688 Demosthenes* .

- 1700 Phocion*.
 1701 Socrates*.
 1707 Homer*.
 1709 Phocion*.
 1787 Seneca*.

Sovereigns of Macedonia, &c.

- 743 Alexander the great* ; *agate*.
 749 Olympia his mother* ; *niccolo, Dresden*.
 753 Lyfimachus* ; *crystal*.
 756 Antiochus II. king of Syria* ; *carnehan*.
 762 Ptolemy king of Cyrene* ; *carnehan, grand duke*.
 765 Juba* ; *green jasper*.
 767 Semiramis giving the command to her son* ; *sardonyx*.
 768 Masiniffa, king of Numidia* ; *chalcedony*.
 769 The fame* ; *plafma*.
 772 Alcibiades* ; *porphyry*.
 774 Hamilcar* ; *agate, Mr. Edward Walpole*.
 775 Hannibal, with the Punic characters* ; *amethyft*.
 778 Phocion* ; *cameo, cardinal Alexander Albani*.
 779 The fame* ; *niccolo*.
 783 Byfas, founder of Byzantium* ; *agate*.
 793 Cleopatra* ; *in the Roman college ; Grecian, Encius*.
 794 The fame* ; *carnehan, king of France*.
 796 Ptolemy Soter, firft king of Egypt* ; *oriental granite, grand duke*.
 797 The fame, with his family* ; *carnehan*.
 799 Ptolemy Philadelphus, fecond king of Egypt* ; *amethyft*.
 800 Arfinöe, daughter of Ptolemy Soter* ; *carnehan, grand duke*.
 801 Ptolemy Euergetes, third king of Egypt* ; *ditto, king of France*.
 804 Ptolemy Philopater, fixth king of Egypt*.
 805 Ptolemy Euergetes, feventh king of Egypt* ; *chalcedony*.
 813 Ptolemy junior, thirteenth king of Egypt* ; *carnehan*.

Fabulous age of the Greeks.

- 818 Prometheus forming a head.
 823 Bellerophon taming Pegafus ; *carnehan*.
 828 Bellerophon conquering Chimæra ; *antique pafte*.
 832 Medea rejuvenating the father of Jafon ; *carnehan*.
 840 CEdipus ; *onyx, Mr. Robinfon*.

- 845 Theseus* ; *carnelian*.
 847 The same ; *sardonyx*, *Austrian cabinet at Vienna* ; *Grecian*, *Philemonis*.
 850 The same, raising the stone under which his father had hid his sword ; *carnelian*, *duke of Orleans*.
 854 A centaur carrying a branch of a tree, and a cornucopia ; *carnelian*.
 861 Leander ; *chalcedony*.
 862 The same ; *carnelian*, *countess Carusini*.
 866 Cresfontus, Timeno, and Euristhonus, drawing lots for the cities of Messina, Argos, and Sparta ; *carnelian*.
 871 Perseus ; *carnelian*.
 873 Perseus with the head of Medusa ; *aquamarine*, *duke of Devonshire*.
 874 Perseus with his armour ; *carnelian*, *king of Naples* ; *Grecian*, *Dioscoridis*.
 876 Perseus and Andromeda ; *red jasper*.
 877 Bellerophon watering Pegasus at the bottom of Parnassus ; *carnelian*.
 878 Medusa ; *chalcedony*, *duke Strozzi* ; *Grecian*, *Solonis*.
 884 Meleager* ; *carnelian*, *grand duke*.
 887 The same ; *baron Stofsch*.
 888 The same ; *chalcedony*.
 893 Dædalus ; *ditto*.

War of Troy.

- 912 Priam* ; *sardonyx*, *duke of Devonshire* ; *Grecian*, *Actionis*.
 913 Paris, with the Phrygian cap* ; *amethyst*.
 921 Hector and Andromache** ; *carnelian*.
 927 Achilles* ; *ditto*.
 928 The infant Achilles carried by the centaur Chiron ; *ditto*.
 929 Chiron instructing Achilles ; *sardonyx*.
 930 Chiron shooting with a bow ; *chalcedony*, *Metastasio at Vienna*.
 932 Achilles playing on the lyre ; *amethyst*, *king of France* ; *Grecian*, *Pamphili*.
 939 Ajax and Teucer, defending the fleet from the Trojans ; *carnelian*.
 940 Ajax carrying the body of Patroclus ; *agate*, *king of France*.
 942 The same ; *carnelian*, *grand duke*.

- 933 A soldier bringing the news of the death of Patroclus to Achilles; *cameo, countess Carusini.*
 947 Hector dragged round the walls of Troy; *carnelian.*
 948 Priam begging the body of Hector from Achilles; *onyx, lord Brudenell.*
 949 The same; *carnelian.*
 954 Achilles wounded in the heel; *ditto.*
 955 Ajax carrying the body of Achilles; *niccolo.*
 956 Diomedes carrying the body of Achilles; *niccolo.*
 957 Diomedes carrying away the palladium; *carnelian; Grecian, Dioscoridis.*
 958 The same; *ditto, duke Strozzi.*
 960 The same; *sardonyx.*
 961 The same; *chalcedony.*
 963 Diomedes prevented by Apollo from pursuing Eneas; *carnelian.*
 976 Laocoon; *granite, duke of Leeds; from the statue in the Vatican.*
 1684 Ajax guarding the body of Patroclus.

Roman History.

- 987 The goddesses Roma, sitting with trophies; *carnelian, grand duke.*
 998 Claudia, vestal virgin; *ditto, king of France.*
 999 A vestal; *chalcedony.*
 1000 Tuccia, a vestal, carrying water in a sieve in proof of her chastity.
 1001 Claudia a vestal, drawing the loaded barge with her girdle in proof of chastity; *carnelian.*
 1014 A chariot; *cameo, king of Naples; Grecian, Sostraton.*
 1016 A chariot; *carnelian, king of France.*
 1037 Dacia restituta; *carnelian.*
 1038 Lucius Papyrius, with his mother persuading him to reveal the resolutions of the senate; *carnelian.*
 1044 A high priest kneeling, and making a treaty of peace; *plasma.*
 1046 The Romans finding the books of the Sybils; *white agate, king of Naples.*
 1047 Sophonisba taking poison, that she might not be led in triumph to Rome; *plasma.*
 1048 Jugurtha delivered to Sylla; *carnelian.*
 1049 Clelia given as a hostage to Porcena; *ditto, king of France.*
 1052 Captive soldiers; *sardonyx.*

- 1053 Military charity; *cornelian*.
 1054 A conquered province; *ditto*.
 1055 Naval engagement between Augustus and Antony;
rock crystal, king of Naples.
 1070 A soldier on horseback; *onyx*.
 1071 Trajan fighting on horseback; *antique paste, prelate
 Molinari*.
 1075 The death of Julius Cæsar; *rock crystal, abbé Fanchini
 at Sienna*.
 1076 Nero in the habit of a muse; *cornelian*.
 1078 Marcus Aurelius on horseback; *cameo, from the bronze
 statue at Rome*.
 1079 Antonia, with the urn containing the ashes of her
 husband Germanicus; *cornelian*.
 1083 Romulus*; *ditto*.
 1085 Numa Pompilius*; *niccolo*.
 1086 Numa Pompilius as a priest*; *cornelian*.
 1088 Ancus Martius*; *niccolo*.
 1089 Lucius Junius Brutus*; *white amethyst, baron Stofsch*.
 1095 Lucius Valerius Publicola*; *cornelian, grand duke*.
 1096 Marcus Junius Syllanus*; *cornelian*.
 1097 Lucius Cornelius Sylla*; *ditto*.
 1100 Scipio Africanus*; *ditto*.
 1101 Regulus with the nail behind his neck*; *ditto*.
 1103 Cincinnatus*; *ditto, baron Stofsch*.
 1104 Cato of Utica*; *chalcedony*.
 1106 The same*; *sardonyx*.
 1107 Caius Marius*; *chalcedony, baron Stofsch*.
 1108 Posthumus Albinus*; *ditto*.
 1111 Marcus Claudius Marcellus*; *jasper*.
 1112 The same*; *cornelian*.
 1114 Caius Numanus Valla*; *cornelian*.
 1115 Marcus Crassus*; *sardonyx*.
 1117 Quintus Fabius Maximus*; *ditto*.
 1118 Lentulus*; *cornelian*.
 1119 Quint. Catulus*; *sardonyx*.
 1122 Cato censor*; *cornelian, king of France*.
 1123 P. Cornelius Nasivus*; *amethyst*.
 1125 Cicero*; *sardonyx, king of France*.
 1126 The same*; *niccolo, prince of Orange, at the Hague*.
 1127 The same*; *cameo, prince Odescalchi at Rome*.
 1128 Marcus Varrus*; *cornelian*.
 1130 Mecænas*; *ditto, king of Naples; Grecian, Solonis*.
 1138 Pompey the great*; *ditto, countess Lunçville at Naples*.
 1139 Cneius Pompeius, son of Pompey*; *chalcedony*.

- 1141 Sextus Pompeius* ; *aquamarine, grand duke ; Grecian, Agathonis.*
- 1142 The same* ; *niccolo.*
- 1143 Marcus Junius Brutus with the dagger* ; *sardonyx.*
- 1144 The same* ; *black jasper.*
- 1146 A consular head* ; *carnelian.*
- 1148 The same* ; *ditto.*
- 1149 The same* ; *ditto, grand duke.*
- 1151 The same* ; *red jasper.*
- 1153 The same* ; *carnelian.*
- 1154 A Roman family* ; *ditto.*
- 1156 Julius Cæsar* ; *crystal.*
- 1159 The triumvirate of Marc Antony, Lepidus, and Augustus* ; *carnelian.*
- 1160 Antony and Cleopatra* ; *sardonyx, Dresden.*
- 1165 Augustus* ; *cameo, king of Naples.*
- 1166 Augustus, and Livia his wife* ; *carnelian.*
- 1167 Livia* ; *carnelian, lord Carlisle.*
- 1170 Agrippa, son-in-law of Augustus* ; *green jasper.*
- 1172 Caius and Lucius Cæsar* ; *carnelian.*
- 1173 Caius Cæsar* ; *ditto.*
- 1174 Lucius Cæsar* ; *ditto.*
- 1175 The same* ; *hyacinth.*
- 1176 Tiberius* ; *carnelian, Mr. Edw. Walpole.*
- 1178 Tiberius* ; *carnelian.*
- 1179 Tiberius and Livia his mother* ; *cameo, grand duke.*
- 1180 Drusus, son of Tiberius* ; *chalcedony, duke of Devonshire.*
- 1181 The same* ; *carnelian.*
- 1183 Nero Claudius Drusus, brother of Tiberius* ; *hyacinth, grand duke.*
- 1184 The same* ; *carnelian.*
- 1185 Antonia junior, daughter of Marc Antony* ; *cameo.*
- 1194 Caligula and his sister Agrippina* ; *cameo.*
- 1195 Drusilla, sister of Caligula* ; *carnelian.*
- 1198 Claudius* ; *green jasper.*
- 1199 Valeria Messalina, wife of Claudius* ; *carnelian.*
- 1200 Agrippa junior, wife of Claudius* ; *sardonyx.*
- 1201 Britannicus son of Claudius* ; *carnelian.*
- 1202 The same* ; *ditto, cabinet Capponi at Rome.*
- 1203 Nero* ; *cameo.*
- 1207 Poppea, wife of Nero* ; *carnelian.*
- 1210 Galba* ; *oriental agate, king of France.*
- 1212 Otho* ; *carnelian.*
- 1213 Vitellius* ; *ditto.*

- 1214 Vitellius* ; *carneian*.
 1215 Vespasian* ; *cameo, grand duke*.
 1216 Vespasian* ; *carneian, king of France*.
 1218 Titus* ; *ditto*.
 1219 The same* ; *cameo*.
 1220 Julia, daughter of Titus* ; *oriental sapphire ; treasury of St. Dennis, France ; Grecian, Euodi*.
 1222 The same* ; *hyacinth, Mons. Deringh ; Grecian, Nicandros*.
 1223 Domitian* ; *cameo, king of Naples*.
 1224 The same* ; *niccolo*.
 1230 Nerva* ; *carneian*.
 1232 Trajan* ; *carneian*.
 1233 Trajan, Plotina, Marciana and Matilda* ; *onyx, king of Naples*.
 1235 Plotina, wife of Trajan* ; *carneian*.
 1236 Marciana, sister of Trajan* ; *carneian*.
 1239 Hadrian* ; *ditto, king of Naples*.
 1241 The same* ; *ditto*.
 1242 Sabina, wife of Hadrian* ; *ditto, duke of Marlborough*.
 1243 The same* ; *ditto, at Venice*.
 1244 The same* ; *ditto*.
 1245 Sabina veiled* ; *crystal, prince Waldeck*.
 1246 Antonius, the favourite of Hadrian* ; *carneian*.
 1248 The same* ; *ditto*.
 1249 The same* ; *ditto*.
 1253 Ælius Cæsar, brother of Hadrian* ; *amethyst, Countess Curufini*.
 1256 Antoninus Pius* ; *amethyst, grand duke*.
 1257 The same* ; *ditto, king of Naples*.
 1258 Faustina, wife of Ant. Pius* ; *carneian*.
 1260 The same* ; *ditto*.
 1261 Faustina veiled* ; *ditto*.
 1262 Gallerius Valerius Antoninus, son of Ant. Pius*.
 1263 Marcus Aurelius* ; *sardonyx*.
 1264 The same* ; *red jasper*.
 1265 The same* ; *rock crystal*.
 1266 Marcus Aurelius and Faustina* ; *cameo*.
 1270 Faustina junior, wife of Marcus Aurelius* ; *carneian*.
 1271 Lucius Verus* ; *antique paste*.
 1272 The same* ; *carneian*.
 1275 Commodus* ; *hyacinth, grand duke*.
 1277 The same* ; *amethyst*.
 1280 Commodus and Ennius Verus, brothers* ; *cameo*.
 1281 Pertinax* ; *carneian*.

- 1282 The same*; *plasma*.
 1288 Didia Clara*; *carnelian*.
 1291 Pescennius*; *ditto*.
 1292 Albinus*; *chalcedony*.
 1293 Septimius Severus*; *amethyst*.
 1294 Septimius Severus*; *carnelian*.
 1297 Sept. Severus, Julia Pia, Caracalla, and Geta*;
ditto.
 1298 The same; *ditto*.
 1299 Julia Pia, wife of Sept. Severus*; *hyacinth*.
 1302 Caracalla*; *chalcedony*.
 1303 The same*; *carnelian*.
 1304 The same*; *ditto*.
 1306 Geta, brother of Caracalla*; *carnelian, king of Naples*.
 1307 Macrinus*; *ditto*.
 1308 Diadumenus*; *ditto*.
 1311 The same*; *niccolo*.
 1317 Alexander Severus*; *ditto*.
 1320 Maximinius*; *plasma*.
 1323 Gordianus Africanus*, *chalcedony, baron Stofsch*.
 1330 Sabina Tranquillina, wife of Gordian*; *carnelian*.
 1332 Philippus, Otacilla his wife, and Philippus junior his
 son*; *niccolo*.
 1333 Trajanus Decius*; *ditto*.
 1335 Volusianus*; *carnelian*.
 1336 Emilianus*; *chalcedony*.
 1340 Claudius II. Gothicus*; *lapis lazuli*.
 1341 Quintillus*; *carnelian*.
 1343 Probus*; *ditto*.
 1344 Aleſtus*; *ditto*.
 1345 Constantine the great*; *ditto*.
 1346 The same on horseback; *red jasper, baron Stofsch*.
 1348 Constantinus, his son*; *rock crystal, grand duke*.
 1349 Julian the apostate*; *sardonyx*.
 1350 The same, with Flavia Julia Helena his wife*; *grana-
 nate*.
 1609 Pompey the great.
 1610 The same; *smaller size*.
 1614 Cæſar Germanicus.
 1617 Lucius Junius Brutus.
 1704 Sabina.
 1711 Cleopatra.
 1712 Marcus Aurelius.
 1735 Continnence of Scipio.
 1753 Antonia ſtanding.

- 1757 Sophonisba.
2758 Julius Cæsar.

Masks, Chimæras, &c.

- 829 A chimæra; *carneian*.
1351 A man putting on a mask; *chalcedony, baron Stojch*.
1355 Cupid masked; *carneian*.
1356 The same; *red jasper*.
1357 Cupid dressing a mask; *carneian*.
1363 An actor of comedy; *ditto*.
1402 Two masks; *ditto, grand duke*.
1408 A chimæra; *emerald, king of France*.
1409 The same; *carneian*.
1449 A Sphinx; *ditto, duke Strozzi*.
1454 The same; *ditto*.
1533 A basilisk drawn by four cocks; *red jasper*.
1618 Four masks.

Illustrious moderns.

- 735 Alexander Pope*; *chalcedony*.
1537 Mary, queen of Scots*; *carneian*.
1538 Oliver Cromwell*; *amethyst*.
1539 The Pretender*; *carneian*.
1542 Baron Montequieu*; *sardonyx*.
1543 Cardinal Alexander Albani*; *carneian*.
1544 Antonio Correggio*; *cameo*.
1545 Rafael Urbin*; *carneian*.
1546 Mich. Angelo Buenaroti*; *chalcedony*.
1547 Charles Maratti*; *carneian*.
1612 King George III*.
1619 Earl of Clanbraffil*.
1658 Cervantes*.
1659 Voltaire*.
1660 Grotius*.
1662 Milton*.
1671 Sir John Fielding*.
1673 Pope Clement XIV*.
1676 Inigo Jones*.
1685 Sir Isaac Newton*.
1686 The same*.
1687 The same, *smaller, from his own ring**.
1689 Milton*.
1691 Henry IV of France*.

- 1692 Duke de Sully*.
 1693 Louis XV*.
 1694 George II*.
 1695 Joseph II, emperor of Germany*.
 1696 Oliver Cromwell*.
 1699 Mr. Blake*.
 1703 General Washington*.
 1706 Louis XIV. of France*.
 1713 George III*.
 1714 Queen Charlotte*.
 1716 Countess of Portland*.
 1718 Mr. Hamilton of Bath*.
 1719 Shakespeare*.
 1720 The same*.
 1721 Mrs. Barbault*.
 1722 Garrick, *by Pingo**.
 1723 The same, *by Marchant**.
 1724 The same, *by Kirk**.
 1725 Dr. Mead*.
 1726 The same, *smaller**.
 1736 Dr. Franklin*.
 1737 Lord Chatham*.
 1738 General Honeywood*.
 1739 George III, and queen Charlotte*.
 1740 The same, *smaller**.
 1741 King of Prussia*.
 1742 Prince of Prussia*.
 1743 William III, of England*.
 1744 King of Naples*.
 1745 Queen of Naples*.
 1746 King of Sardinia*.

Miscellaneous.

- 1421 A man making a vase; *carneian, king of France*.
 1422 The same; *ditto*.
 1423 The same; *cameo, king of Naples*.
 1424 The same; *carneian*.
 1425 A vase; *ditto*.
 1426 The same; *ditto*.
 1434 The same; *ditto*.
 1457 A lion; *ditto*.
 1458 The same; *ditto, duke Strozzi*.
 1426 The same; *ditto*.
 1463 A lions; *ditto*.

- 1464 A lion devouring a wild boar; *ditto*.
 1466 A lion devouring a horse; *red jasper*.
 1467 The same; *carnelian*.
 1485 A sow; *ditto*.
 1489 A bull; *ditto, king of France; Grecian, Hillii*.
 1506 Two Sea horses; *carnelian*.
 1623 A conquering hero.
 1680 A man firing a rocket, in the character of Mars.
 1747 Jesus Christ.
 1748 Virgin Mary.
 1759 Brace of birds.
 1760 A pointer dog.
 1761 An Elephant.
 1762 A horse.
 1764 A rattlesnake.



SECTION. II.

Catalogue of Intaglios.

THE intaglios, as now improved, take a good polish, and, when polished, have exactly the effect of fine black basalt or jasper.

Another method has been discovered of adding very considerably to their beauty, by making the intaglio part black, and the flat surface blue and highly polished; by which means they are made to imitate the black and blue onyx (or *niccolo*) with great exactness, and become equally ornamental for rings as for seals.

They are now likewise made, and polished, in imitation of various coloured agates and other stones; and in cyphers, with the letters of one colour, and the ground of another. The correct sharpness, and superior hardness, of these intaglios, have now been sufficiently ascertained by experience.

ANTIQUE SUBJECTS.

- | | |
|--|---|
| 1 A dancing Faun. | 49 Periander*. |
| 2 Mars and Venus. | 51 Sappho*. |
| 4 Diomedes, Apollo, and
Æneas. | 52 Juba*. |
| 6 Young Hercules*. | 53 Young Hercules*. |
| 7 A Victory. | 54 Esculapius*. |
| 8 A Vestal. | 55 Perseus*. |
| 9 Hercules and lion. | 56 A Faun*. |
| 10 Neptune*. | 57 A lions |
| 11 Apollo*. | 58 Young Antoninus*. |
| 13 Medusa*. | 59 A lion in front. |
| 14 Homer*. | 60 Phocion*. |
| 15 Scipio Africanus*. | 61 Polyhymnia*. |
| 16 Socrates*. | 62 Iöle. |
| 17 Marcus Aurelius*. | 63 Mercury*. |
| 19 Sabina*. | 64 Drusus*. |
| 21 Lyfimachus*. | 65 Cicero*. |
| 22 Neptune*. | 66 Laocoon*. |
| 23 Ceres*. | 67 Plato*. |
| 24 Esculapius*. | 68 Atlas supporting the
world. |
| 25 Germanicus*. | 69 A lion devouring a horse. |
| 27 Hygeia. | 70 Bacchus*. |
| 28 Adonis. | 71 Esculapius*. |
| 29 Horace*. | 72 Neptune*. |
| 30 Cicero*. | 73 Demosthenes*. |
| 33 A conquered province. | 74 Reposing Hercules. |
| 34 Camillus*. | 75 Cupid. |
| 35 Ceres*. | 76 A Vase. |
| 36 Socrates*. | 77 Aristophanes*. |
| 37 Olympias*. | 78 Horace*. |
| 38 A Faun*. | 79 Solon*. |
| 39 Ptolemy Philopater* | 80 Virgil*. |
| 40 Sappho*. | 81 Young Faustina*. |
| 41 An unknown queen, <i>per-
haps Cleopatra*</i> . | 82 Didia Clara, daughter of
Didius Julianus*. |
| 42 Minerva. | 83 Neptune*. |
| 43 Theseus*. | 84 Hercules and Iöle*. |
| 44 Charondas*. | 85 Contemplative Muse |
| 45 A philosopher*. | 86 Sabina, wife of Hadrian,
in the character of
Ceres*. |
| 46 Bacchus*. | |
| 47 Aristotle*. | |
| 48 Hercules*. | 87 Pom- |

- 87 Pompey*.
88 Cupid, inflaming the mind.
90 Poppea, wife of Nero*.
91 Leander*.
92 Britannicus, son of Claudius*.
93 Paris*.
94 Theseus raising a stone, &c.
95 A Sphynx.
97 Chiron shooting with a bow.
99 Jupiter Ammon, *small**.
101 Diomedes.
102 Venus*.
103 Venus and Cupid
104 A Sow.
105 A Sphynx.
106 Chiron, centaur*.
107 Apollo*.
108 Pan*.
109 Lucius Junius Brutus*.
110 A figure from Hercules' laneum.
112 Augustus Cæsar*.
113 Lucius Verus*.
114 Unknown*.
115 Julius Cæsar and Livia*.
117 Scantilla, wife of Didius Julianus, *small**.
118 Man making a Vase.
119 Antinous*.
120 Ceres, *small**.
121 The Centaur Nessus,
122 Apollo standing with his lyre.
123 Juno upon an Eagle
124 A Bacchante.
125 Sacrifice.
126 Cupid and Psyche.
127 Mercury standing
128 The three Graces
129 Mercury.
130 Mercury sitting on a ram.
- 131 Mercury, god of travellers.
132 Mercury raising a dead man by the hand.
133 Mercury keeping the flocks of Admetus
134 Cupid and Psyche
135 Harpocrates*.
136 Ditto standing in a bark.
137 Ditto with Cornucopia.
138 Ditto.
139 Jupiter Conservator.
140 The three Graces.
142 Plutarch*.
143 A furious Faun.
144 Julius Cæsar.
145 Jupiter, Hebe, and Ganymede.
146 Venus*.
147 Bacchanalian figures.
148 Venus Victrix.
149 An Egyptian figure.
150 The three Graces.
151 Peace, or Union.
152 Neptune with sea-horses
153 Pomona.
154 Phaëton falling from heaven.
155 The lyre of Apollo.
156 Thalia.
157 Euterpe.
158 Melpomene.
159 Therpsichore.
160 Apollo and lyre.
161 Diana, huntress.
162 Endymion with the moon.
163 Bacchus with a Faun.
164 Bacchus sitting on a tyger.
165 Hercules overcome by Love.
166 Venus and Cupid.
167 The temple of Venus.
168 Cupid.

- 169 Esculapius. 213 Regulus with the Nail*.
 170 Enchantment. 215 Jupiter with all his At-
 171 Æsop*. tributes*.
 172 Pythagoras, sitting 216 Birth of Bacchus, *Mi-
 173 Hero and Leander. chael Angelo's seal.*
 174 Perseus standing. 217 A cow and calf.
 175 Meleager with a boar's 218 Ægle binding Silenus to
 head. a tree.
 176 Claudia, vestal virgin. 219 Sophonisba taking poi-
 177 Castor and Pollux. son.
 178 Roman matron 220 Calliope.
 179 Antonia and urn. 221 Diana huntress.
 180 Seneca in the bath. 222 Papirius and his mo-
 181 Constantine on horse- ther.
 back. 223 Marcus Junius Brutus*.
 182 A man putting on a 224 Iole*,
 mask. 227 Anacreon*.
 138 Cupid masked. 229 Agatho*.
 184 Cupid dressing a mask. 230 Ennius*.
 185 A Chimæra. 231 Apuleius*.
 186 A man making a vase 232 Hermes Trismegistus*.
 187 A vase. 233 Ovid*.
 188 A cock with the dia- 234 Theocritus*.
 monds. 235 Pythagoras*.
 189 Livy*. 236 Socrates*.
 194 Chiron the centaur, 238 Medusa*.
 playing upon the lyre 239 Seneca*.
 195 Semiramis giving the 240 Alexander*.
 command to her son. 241 Minerva.
 196 Alcibiades*. 242 Marcus Aurelius on
 197 Hannibal*. horseback.
 198 Prometheus forming a 243 Iole.
 man. 244 Peace.
 199 Theseus killing the mi- 245 Jupiter and Leda.
 notaur. 246 Mars.
 200 Medea, &c. 247 Bacchanalian figures.
 202 Jupiter Olympius*. 248 Neptune standing in a
 203 Cicero*. shell.
 204 Homer*. 249 Cicero*.
 205 Scævola, &c. 250 A bacchante with a
 206 Hope. Thyrsus.
 207 Venus and Cupid. 251 Bacchus and Ariadne
 208 Cupid and Psyche. on a tyger.
 209 Iole*. 252 Saturn with an encir-
 211 Cleopatra, cled serpent.

- | | | | |
|-----|---|-----|--|
| 253 | Cybele*. | 303 | A bull. |
| 254 | Saturn devouring a
stone. | 304 | Hannibal*. |
| 255 | Cybele*. | 305 | Neptune. |
| 256 | The flower lotus. | 306 | Night shedding poppies. |
| 257 | Bellerophon watering
Pegasus. | 307 | Nereides. |
| 258 | Isis with the fistrum*. | 308 | Priam begging the bo-
dy of Hector from
Achilles. |
| 259 | Canopus. | 309 | Esculapius. |
| 260 | Jupiter and Isis. | 310 | Hygeia. |
| 261 | Isis with the budding
horns*. | 311 | A priest. |
| 262 | Ganymede. | 312 | Neptune. |
| 263 | Virgil*. | 313 | A sacrifice. |
| 266 | Madona*. | 314 | Virtue. |
| 268 | Two Cupids. | 315 | Justice. |
| 270 | Mars and Venus, <i>small</i> . | 316 | Neptune in peace with
Minerva. |
| 271 | Apollo, <i>large</i> *. | 317 | Mucius Scævola before
Porsena. |
| 272 | Venus. | 318 | Ulysses stopping the
chariot of Victory. |
| 273 | Conquered province,
<i>second size</i> . | 319 | A sacrifice. |
| 274 | Apollo. | 320 | Diana. |
| 276 | Madona*. | 321 | Ceres instructing Trip-
toleinus in agricul-
ture. |
| 277 | Mars. | 322 | Flora. |
| 278 | Venus. | 323 | Sophonisba taking poi-
son. |
| 279 | Hygeia. | 324 | Plato. |
| 281 | Venus. | 326 | Hope with an anchor. |
| 282 | The three Graces. | 327 | Two Sea-horses. |
| 285 | Britannicus*. | 328 | A lion seizing a horse. |
| 287 | A priestess. | 329 | Pindar*. |
| 288 | Minerva. | 330 | Cybele giving Jupiter
to be educated. |
| 289 | Hygeia. | 331 | A warrior. |
| 290 | Diana of the moun-
tains. | 332 | Hercules killing a bull. |
| 292 | Diana. | 333 | Mucius Scævola burn-
ing his hand, &c. |
| 293 | Apollo and Daphne. | 334 | Diogenes disputing with
Lais. |
| 294 | Hercules killing the
minotaur. | 335 | A Sacrifice. |
| 295 | Venus*. | 336 | Neptune*. |
| 296 | Pomona. | 337 | A warrior. |
| 297 | Saturn. | | |
| 299 | Venus victrix. | | |
| 300 | Offering to victory. | | |
| 301 | Diomedes or Perseus. | | |
| 302 | Agrippina. | | |

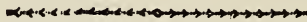
- | | | | |
|-----|---------------------------------------|-----|-------------------------------|
| 538 | A Warrior. | 353 | Three Cupids. |
| 339 | A Bird let fly. | 354 | Marriage of Cupid and Psyche. |
| 340 | Hygeia. | 355 | Two Cupids in a bark. |
| 342 | A Cupid. | 358 | Zingara*. |
| 344 | Offering to victory. | 359 | A gaping head*. |
| 345 | Perseus with armour,
<i>small.</i> | 376 | Xenophon*. |
| 346 | Venus victrix. | 377 | Flora*. |
| 347 | Silence*. | 379 | Female fortune. |
| 348 | Venus and Cupid. | 392 | M. Brutus*. |
| 349 | Cupid with a caduceus. | 393 | Judgement of Hercules. |
| 350 | A piping Bacchus and Cupid. | 395 | Justice standing. |
| 351 | A Cupid with a butterfly. | 396 | Achilles*. |
| 352 | Esculapius, Hygeia, and Telephorus. | 397 | Offering to Minerva. |
| | | 398 | Virgil*. |
| | | 399 | Sacrifice to Cupid. |

MODERN SUBJECTS.

- | | | | |
|-----|--|-----|------------------------------------|
| 3 | The late pope, Ganganelli*. | 212 | Milton*. |
| 5 | Oliver Cromwell*. | 214 | Emperor of Germany*. |
| 12 | Alexander Pope. | 225 | Henry IV. of France*. |
| 20 | Sir Isaac Newton*. | 226 | Louis XIV*. |
| 26 | George II*. | 237 | Portrait of a gentleman. |
| 31 | George III*. | 264 | Dr. Mead, <i>small</i> *. |
| 32 | Henry IV. of France*. | 265 | George II*. |
| 80 | A child with a cat. | 267 | Shakespeare. |
| 96 | Sir Isaac Newton, <i>from his own ring</i> *. | 269 | Alexander Pope*. |
| 98 | Oliver Cromwell, <i>from a ring in the possession of Sir Thomas Frankland</i> *. | 275 | Dr. Lucas*. |
| 100 | Alexander Pope*. | 280 | Garrick*. |
| 111 | Alexander de Medicis*. | 283 | His R. H. the Duke of Gloucester*. |
| 116 | Alexander Pope*. | 284 | Sir Isaac Newton*. |
| 141 | Dr. Mead, <i>large</i> *. | 286 | Duke de Sully*. |
| 190 | Baron Montesquieu*. | 291 | George III*. |
| 191 | Correggio*. | 325 | A pointer dog. |
| 192 | Rafael Urbin*. | 341 | George III*. |
| 193 | Carlo Moratti*. | 343 | Alphabetic cypher*. |
| 201 | Louis XV. of France*. | 356 | Lord Chatham*. |
| 210 | Garrick*. | 357 | Milton*. |
| | | 260 | Mrs. Barbauld*. |
| | | 361 | Duke of Richmond*. |
| | | 363 | Shakespeare*. |
| | | E 2 | 364 The |

364	The Bath washerwo- man*.	378	Buchanan.
365	A brace of birds.	380	General Washington*.
366	Queen Charlotte*.	382	Voltaire*.
368	The present pope*.	383	Lord Keppel*
369	George III. and Queen Charlotte*.	384	King of Prussia*.
370	Cervantes*.	385	Prince of Prussia*.
371	William III*.	386	A squirrel.
372	Garrick*.	387	An elephant.
373	Ditto.	388	A rattlesnake.
374	The Masons' Arms.	389	The three Swifs deli- verers.
375	A horse taking a leap.	390	Dr. Franklin*.
		394	John Wesley*.

Many of these seals are made with shanks highly polish-
ed, and require no mounting; particularly two complete
sets of cyphers, one consisting of all the combinations of
two letters, and the other of all the *single letters*; which last
are now much used, especially for notes.



IT may be proper in this place to observe, that if gentle-
men or ladies choose to have models of themselves, families,
or friends, made in wax, or cut in stones, of proper sizes for
seals, rings, lockets, or bracelets, they may have as many
durable copies of those models as they please, either in ca-
meo or intaglio, for any of the above purposes, at a mode-
rate expence: and this nation is at present happy in the pos-
session of several artists of distinguished merit, as engravers
and modellers, who are capable of executing these fineworks
with great delicacy and precision.

If the nobility and gentry should please to encourage this
design, they will not only procure to themselves *everlasting*
portraits, but have the pleasure of giving life and vigour to
the arts of modelling and engraving.—The art of making
durable copies, at a small expence, will thus promote the art
of *making originals*, and future ages may view the produc-
tions of the age of GEORGE III. with the same veneration
that we now behold those of *Alexander* and *Augustus*.

Nothing

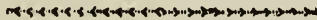
Nothing can contribute more effectually to diffuse a good taste through the arts, than the power of multiplying copies of fine things, in materials fit to be applied for ornaments; by which means the public eye is instructed, good and bad works are nicely discriminated, and all the arts receive improvement: nor can there be any surer way of rendering an exquisite piece, possessed by an individual, famous, without diminishing the value of the original; for the more copies there are of any works, as of the *Venus de Medicis* for instance, the more celebrated the original will be, and the more honour derived to the possessor. Every body wishes to see the original of a beautiful copy.

A model of a portrait in wax, when it is of a proper size for a seal, ring, or bracelet, will cost about *three guineas*; and of a portrait, from three to six inches diameter, *three, four, or five guineas*.

Any number of copies of *cameos* for rings, in jasper with coloured grounds, not fewer than ten, are made at 5s. each.

Any number of *cameos* for bracelets, in the jasper with coloured grounds, at 7s. 6d. each.

Any number of *portraits* in the same material, from three to six inches diameter, not fewer than ten, at 10s. 6d. each.



C L A S S II.

BAS-RELIEFS, MEDALLIONS, TABLETS, &c.

THE articles of this class have employed some of the best artists in Europe; and it has been a work of much time and attention, as well as expence, to bring it to its present state. It is still receiving continual additions, not only from
artists,

artists, in our own and other countries, but likewise from the *amateurs* and *patrons* of the arts.

I have lately been enabled to enrich it with some charming groupes, which lady Diana Beauclerc and lady Templeton, whose exquisite taste is universally acknowledged, have honoured me with the liberty of copying from their designs.

The Portland vase, late Barbetini, for the acquisition of which to this country the artists are so much obliged to their well-known benefactor Sir William Hamilton, will furnish a noble addition; and I cannot sufficiently express my obligation to his Grace the duke of Portland, for entrusting this inestimable jewel to my care, and continuing it so long, more than twelve months, in my hands; without which, it would have been impossible to do any tolerable justice to this rare work of art. I have now some reason to flatter myself with the hope of producing, in a short time, a copy which will not be unworthy the public notice.

I wish likewise to pay my grateful acknowledgments to the marquis of Lansdown, for the liberty of taking moulds from a suite of dancing nymphs, and other beautiful figures, modelled in Italy from the paintings found in Herculanum;—and to the duke of Marlborough, for a cast from the exquisite gem in his grace's collection, the marriage of Cupid and Psyche. The Herculanum figures are all executed in the basalt, but only three or four of them have as yet been adapted to the jasper of two colours. The Marlborough gem has been made in the jasper composition for some time, but not till very lately in the degree of perfection I wished for.

I am likewise under particular obligations to lady Margaret Fordyce, lady Ann Lindsey, Mrs. Montague, Mrs. Crew and Miss Emma Crew;—to his grace the duke of Montague, lord Besborough, Sir Watkin Williams Wynne, Sir Joshua Reynolds, Sir William Chambers, Mr. West,
Mr.

Mr. Afle, and many others of the nobility, connoisseurs, and principal artists of this kingdom, for their kind and valuable assistance, in bringing these works to that degree of perfection, and that notice with the public, which they at present possess. With such ample and liberal assistance, I may perhaps be allowed to hope, that the articles of this class may with propriety have a place among the finest ornaments which the arts of the present age have produced; and that no cameos, medallions, or bas-reliefs, of equal beauty, magnitude and durability, or so highly finished, have ever before been offered to the public.

These bas-reliefs, chiefly in the jasper of two colours, are applied as cabinet pictures, or for ornamenting cabinets, book cases, writing tables, in the composition of a great variety of chimneypieces, and other ornamental works. With what effect they are thus applied, may be seen in the houses of many of the first nobility and gentry in the kingdom.

* * In the following catalogue, the dimensions of the pieces are set down in *inches* and *eighths of an inch*. Those pieces, which have only one dimension expressed, are *circular*; those which have two, may be made either *oval* or *long-square*.

	High.	Wide.
1 Birth of Bacchus - - -	6	5
2 War of Jupiter and the Titans; <i>oval</i>	6	9
3 Destruction of Niobe's children -		
4 Feast of the gods - - -		
5 Marriage supper - - -		
6 An antique boar hunting - - -	3	6
7 Jupiter and Ganymede; <i>long square</i> .		
8 Apollo and Marsyas	3	6
9 Apollo and Daphne		
10 Apollo and Python		
11 Judgment of Midas		

	High.	Wide.
12 Bacchanalian triumph; <i>square and oval</i>	4	6
13 Bacchanalian boys at play } 14 Silenus and boys }	6	8
15 Boys dancing round a tree -	6	
16 Bacchus and panther; <i>oval and square</i> The same; <i>different sizes, down to</i> -	6 5	11 6
17 A head of Venus - - - - -	2	
18 A head of Apollo; <i>oval</i> - - - - -	2	1 4
19 Minerva; <i>oval</i> - - - - -	6	5
20 Alexander - - - - -	2	1 4
21 Minerva - - - - -	2	4 2
22 Perseus } 23 Andromeda } - - - - - }	4	6 4
24 Young Hercules - - - - -	2	6 2
25 Young Hercules - - - - -	4	4 3 6
26 Hercules and Omphale - - - - -	2	2 4
27 Cupid shaving his bow; <i>from a picture of</i> <i>Correggio's in the Queen's house</i> - - -	3	2 2
The same, <i>different sizes down to</i> - - -	1	2 1
28 Sacrifice to Esculapius - - - - -	4	3 3
29 The Graces - - - - -	3	2 2
The same, <i>smaller sizes, down to</i> - - -	2	1 4
30 Marriage of Cupid and Psyche; <i>modelled</i> <i>from the celebrated gem in the duke of</i> <i>Marlborough's cabinet</i> - - - - - }	11	4 16
The same, <i>smaller sizes, down to</i> - - - <i>which last is a cast from the gem itself.</i>	1	2 6
31 The judgement of Paris - - - - -	2	4 3
32 Boys playing with a goat - - - - -	3	6 4 6
The same, <i>smaller sizes, to</i> - - - - -	2	6 4
33 Cassandra; <i>a fine figure in high relief, from</i> <i>a gem in the king of France's cabinet</i> }	7	2 4 4
34 Diomedes carrying away the palladium	3	3
35 Bacchanalian boys } 36 The same subject } - - - - - }	3	4 5
37 A bacchante and children - - - - -	6	8
38 } 39 } Fauns, representing four different sta 40 } ges of life, from youth to old age }	9	7
41 } 42 Farnesian Hercules } 34 Omphale } - - - - - }	4	3
44 Apollo		
45 Piping Faun		
	46	Venus

		High.	Wide.
46	Venus		
47	Adonis	}	-
48	Ceres		
49	Venus belfesses		
50	Althea, mother of Meleager, burning the firebrand	3	4 2 4
<p>{ Figures from paintings found in the ruins of Herculeaneum; the models brought over by the marquis of Lansdown :</p>			
51	} Dancing nymphs	-	-
52			
53			
54			
55	} Centaurs, round tablets	-	-
56			
57			
58	} Polyphemus	-	-
59			
60			
61			
62	} Marfyas and young Olympus	-	-
63			
64			
65	} Papyrius and his mother	-	-
66			
67	} A bacchanalian figure	-	-
68			
69	} Another	-	-
70			
71	} Venus belfesses,	-	-
72			
73	} Zeno	-	-
74			
75	} Cupid reposing	-	-
76			
77	} Judgement of Hercules; modelled agreeably to lord Shaftsbury's idea of representing this subject	-	-
78			
79	} The same, smaller sizes, down to	-	-
80			
81	} Bacchanalian triumph, long square tablet	-	-
82			
83	} Bacchanalian sacrifice, ditto.	-	-
84			
85	} Death of a Roman warrior, ditto; from an ancient sarcophagus at Rome	-	-
86			
87	} A lion; from an antique	-	-
88			
89	} Perseus and centaur	-	-
90			
91	} Hercules and Theseus supporting the world, or The power of union	-	-
92			
93	} Head of an old satyr, in a fine style, and highly finished	-	-
94			
95	} Night	-	-
96			
97	} Day	-	-
98			

	High.	Wide.
79 Night }		
80 Day }	20	14 4
81 Meleager and Atalanta killing the Calydo- nian boar	6	7
82 A bull, <i>finely modelled from the antique</i>	2	2 3
83 Jupiter and Semele; - - - -	3	2
84 Hunting		
85 Bringing home the game, }	5	4 12
86 Music }		
87 The arts }	5	4 12
88 Fire }		
89 Air } <i>emblematical representations; large</i>		
90 Earth } <i>medallions</i>	13	10 6
91 Water }		
93 Lyre and two sphinxes; <i>a tablet</i> -	10	22
94 Large head of Medusa; <i>from an exquisite</i> <i>marble in the possession of Sir W. Hamilton</i> }	5	
95 The same, <i>another model</i> - - -	3	
96 Another profile of the same, with wings }	1	4 2
97 Another profile - - - - }		
98 Jupiter		
99 Juno		
100 Apollo		
101 A Muse		
102 Contemplative Muse		
103 Hercules strangling the lion		
104 Hercules binding Cerberus		
105 Meleager		
106 Justice		
107 Minerva }	7	5 4
108 Hope }		
109 Melpomene		
110 Comedy }	8	6
111 Dancing nymph }		
112 Head of Bacchus }	8	6
113 Head of Ariadne }		
114 Spring		
115 Summer }	10	8
116 Autumn } <i>heads</i>		
117 Winter }		
118 Birth of Bacchus, <i>from the antique</i> -	5	6 7 4
119 Isis, <i>a head</i> - - - -	3	2 4
120 Ariadne		

	High.	Wide.	
120 Ariadne	2	6	1 6
121 Bacchus } <i>heads</i> - - - -			
122 Pan	3	2	3
123 Syrix } <i>ditto</i> - - - -			
124 Perseus and Andromeda	6	5	
125 Indian Bacchus, <i>a companion to No. 76.</i>	6	4	4
126 } 127 } 128 } <i>Bacchanalian figures, from an antique vase</i> 129 } 130 }	6	4	
131 Lion and two boys; <i>or</i> The force of love	5	4	7 2
132 Lion and three boys; <i>ditto</i> - - -	3	6	5
133 } <i>Masks,</i> - - - - 134 }	2	4	
135 Cupid and Hymen	3	2	5
136 Cupid inflaming the mind }			
137 A philosopher reading on the immortality of the soul - - -	3	2	2 2
138 Dead Jesus, with the Virgin and boys	2	4	4 2
139 Pan reposing, with young satyrs	6	8	
140 Fauns sacrificing; <i>a tablet</i> - - -	8	4	15
141 Esculapius } 142 Hygeia } - - - - 143 A vestal } 144 Artemisia }	4	3	2
145 Cupid on a lion; <i>or</i> The power of love	4	1	3 2
146 Indian Bacchus	4	5	
147 Roman matron 148 Sophonisba 149 Hercules 150 A piping Faun 151 Abundantia 152 Medea rejuvenating Jason's father	4	3	2
153 Bacchanalian triumph, <i>tablet</i> - - -			
154 An antique male figure holding a seal } upon his lips, with a greyhound; <i>a</i> } <i>fine study</i> - - - - }			
155 Hebe and the eagle - - -			
160 Juno			
161 Euterpe } 163 Fame, &c. }			
164 A conquered province - - -	11	7	

		High.	Wide.
	The same, <i>smaller sizes down to</i>	2	6 2 1
165	Head of Flora	9	8
166	Sleeping Venus, <i>cloathed</i>	4	11
167	A priestess	6	6
168	Venus and Cupid	5	4
169	Diomedes carrying off the palladium	3	4 2 7
170	Triumph of Ariadne, <i>with choral figures</i>	10	4 14 2
171	A sacrifice to Peace	3	6 2 6
172	Group of four female figures	9	10
173	A sacrifice	0	14
174	A bacchanalian piece	8	10 4
175	} Bas reliefs by <i>John of Bologna</i>	3	4 2
176			
177			
178			
179	} <i>by the same</i>	2	5
180			
181	Winged Cupid upon a swan	2	6 2 4
182	Ditto flying away with a swan		
183	Judgement of Paris	5	4 6
188	Goat and boys	3	6 5
189	Triumph of Silenus, <i>from a gem</i>	4	4 7 4
190	Triumph of bacchanalian boys	1	4 2
191	} Processions of little boys, &c.	2	6
192			
193	Four boys at play	2	5
194	Three ditto	3	6 5
195	Panther and bacchanalian boys	7	4 10
196	Sacrifice to Hymen, <i>to match No. 30,</i> <i>different sizes</i>		
197	Andromache	8	4
198	An offering to Flora		
199	The same	7	4 17
	The same	8	2 19
200	Sacrifice to Bacchus	8	2 19
	The same	9	4 22
201	Triumph of Bacchus	6	4 14
	The same	7	2 10
202	Apotheosis of Homer	7	4 14
	The same, <i>smaller sizes</i>		
203	The nine Muses	8	25
	The same, <i>with festoons or garlands</i>	10	25

		High.	Wide.
204	The Muses with Apollo; <i>in two pieces,</i> <i>for friezes to chimneypieces with No.</i> <i>202 for the tablet</i>	6	18
205	Dancing Hours	6	18
	The same	5	2 14 6
	The same, <i>with festoons or garlands</i>	8	18
206	Birth of Bacchus, <i>from Mich. Angelo's</i> <i>seal</i>	11	23
	The same	12	27
207	Triumph of Love	6	2 11
208	Sacrifice to Love	9	4 21
	The same	10	4 25
209	Triumph of Venus	8	17
	The same	9	20
212	Triumph of Bacchus and Ariadne	9	4 23
	The same	10	6 26
213	Boys and goat, <i>bacchanalians</i>	7	11 4
	The same	9	12 6
214	The nine Muses and Apollo, <i>in separate</i> <i>pieces</i>		
215			
216			
217			
218			
219	The same,	5	4 8
220		2	4 3 4
221			
222			
223			
224	Young Hercules	4	6 2
225	Ganymede and eagle	5	6 2
226	Meleager and Atalanta, killing the Caly- donian boar	8	11 2
	The same	6	2 15
227	Tragedy, Comedy, and Apollo	6	9 4
228	A horse	4	4 5 3
229	Bacchus with an urn and grapes	3	3 2 4
230	Boys at play	2	6 1 6
	The same		
231	The four seasons, <i>in separate pieces</i>		
232			
233			
234	The same	1	4 2

	High.	Wide.
235 The frightened horse, from Mr. Stubbs's celebrated picture, and modelled by himself.	11	2 17 4
236 The fall of Phaeton, modelled by the same	12	21 4
237 A Roman procession	9	4 21
238 An offering to Peace; from a design of lady Templetoun's	6	4 11 4
239 The same; smaller size		
240 Friendship consoling Affliction; from the same	7	8 6
The same, different sizes, to	3	4
241 Group of three boys } from designs of lady	5	4 4 4
242 Ditto of two boys } Diana Beauclerk's		
The same, different sizes, to	3	4 2 6
243 Four boys single, from the same	4	4 3 6
The same, different sizes, to	3	2 2
244 Bacchanalian tablet of the six preceding articles, under arbours, with panthers' skins in festoons, &c.	26	5 4
245 Venus in her car drawn by swans, with attendant Cupids, &c. from Le Brun	4	2 9
246 Cupid watering the swans, &c. from the same	4	2 9
247 Domestic employment; from a design of Miss Crew's	3	4 4 2
different sizes, to	1	4 2
248 Domestic employment, from lady Templetoun	4	4 5 6
different sizes, to	2	4 3
249 Family school, and companion; from the same	4	4 5 6
The same, different sizes, to	2	3 2
250 Study, and its companion; from the same	3	3 6
different sizes, to	1	6 2 2
251 Maria, from the same		
Bourbonnois shepherd; its companion	3	3 6
The same, different sizes, to	1	6 2 2
252 Genii, from lady Templetoun; measured diagonally	3	7
The same, different sizes, to	1	6 3 6
253 Companion to the foregoing	1	6 3 6

		High.	Wide.	
254	Infant Academy, from a picture } different by Sir Joshua Reynolds - - } sizes from	5	6	2
	Music its companion - - } to	2	4	3
255	Blindman's buff; a group of boys - -	5	4	13
	The same, smaller sizes, to - -	3	9	
256	Commercial treaty with France - -	11	9	
257	The same subject differently expressed -			
258	Coriolanus, with his wife and mother } persuading him to return to Rome }	6	9	6
259	Sacrifice to Hymen - - } Sacrifice to Concordia, its companion }	10		
260	Offering to Love - - } Conjugal fidelity, its companion }	4	4	5
	The same - - - -	4	4	6
261	The river Thames } different sizes from Isis its companion } to - -	2	6	3
		2	3	4
262	Jupiter, eagle, and Ganymede - - -	3	4	2
263	Triumph of Cybele - - - -	3	2	6
264	Hymen - - - - -	5	3	6
265	Apotheosis of Homer } Apotheosis of Virgil }	7	4	15
266	Apotheosis of Virgil }	4	15	4
267	Cupid sharpening his arrows } Cupid stringing his bow }	5		
269	The Graces erecting the statue of Cupid	10	6	9
270	The young semstres, and compa- } nion; from a design of Miss Crew's }	4	2	4
	The same, different sizes, to - -	2	2	1
271	Sportive Love, from lady Templeton -	4	3	2
	The same, different sizes, to - -	2	6	2
272	Charlotte at the tomb of Werter, from } the same - - - - } different sizes, to - - - -	5	4	
		2	6	2
273	Contemplation, and its companion; } from the same - - - - }	4	3	2
274	Diana visiting Endymion; from the cele- brated bas-relief in the Capitol at Rome	8	4	27
	The same, smaller sizes, to - -			4
275	Hercules in the garden of the Hesperides; from a beautiful Etruscan vase in the collection of Sir William Hamilton, now in the British Museum -	5	4	17



CLASS III.

King and illustrious persons of Asia, Egypt, and Greece.

THE peculiar fitness of these fine porcelains for rendering exact and durable copies of medallions, heads, &c. at a moderate price, has induced the proprietor to aim at regular BIOGRAPHICAL SUITES of distinguished characters, in different ages and nations, for the illustration of that pleasing and instructive branch of history; and with this view he has been at considerable expence in collecting, repairing, modelling, and arranging portraits of illustrious men, both of ancient and modern times.

The present class contains those of Greece, Egypt, and the neighbouring states, in chronological order. The four following classes exhibit a complete series of the Roman history, from the foundation of Rome, to the removal of the seat of empire to Constantinople. The thread of history is continued in the two next classes, by a set of the popes, and of all the kings and queens of England and France; and the more recent periods of history are illustrated, in the succeeding one, by a considerable number of princes, statesmen, philosophers, poets, artists, and other eminent men, down to the present time.

These portraits are made both in the basaltes, and in the jasper with coloured grounds; they are sold either with or without their cabinets. Their general size is *two inches by one and three quarters*, unless where otherwise expressed.

Kings

Kings and Queens of Asia Minor, Greece, &c.

Before CHRIST.		years	Before CHRIST.		years
Ariadne	<i>flourished</i>	960	Lyfinachus, king of Macedonia	-	<i>fl.</i> 286
Helena	-	1060	Arfinoe his widow	-	282
Polyxena, daughter of Priam	-	1060	Nicomedes, king of Bithynia	-	281
Iphigenia	-	1060	Ariobarzanes Ph. king of Pontus	-	265
Cassandra	-	1060	Antiochus Theos, king of Syria	-	262
Dido	-	890	Antiochus Hierax	-	242
Amyntas, king of Macedonia	-	556	Antiochus Magnus	-	224
Ariobarzanes Eusebius, king of Pontus	-	363	Ariarethes V, king of Cappadocia	-	193
Mausolus, k. of Caria	-	360	Brusias, k. of Bithynia	-	154
Artemisia, qu. of Caria	-	360	Ptolemy Euergetes, or Physcon, k. of Egypt	-	146
Alexander the great	-	336	Antiochus Cyricenes, king of Syria	-	114
Alexander and Olympia.	-	336	Antiochus Grippus and Cleopatra	-	90
Alexander Epirota, <i>died</i>	-	326	Philippus Epiphanes, king of Syria	-	90
Ptolemy Lagus first king of Egypt, <i>flour.</i>	-	323	Ariarethes X, king of Cappadocia	-	40
Seleucus Nicanor, k. of Syria	-	312			
Antigonus, king of Asia, <i>died</i>	-	301			
Demetrius Poliorcetes king of Macedonia <i>fl.</i>	-	294			

Statesmen, Philosophers and Orators.

Before CHRIST.		years	Before CHRIST.		years
Minos	- <i>flourished</i>	1000	Thales	- <i>died</i>	548
Thefeus	-	960	Heraclitus	- <i>flou.</i>	506
Lycurgus	-	870	Pythagoras	- <i>died</i>	497
Bias	-	608	Aristides	- <i>flou.</i>	484
Pittacus	- <i>died</i>	570	Socrates; born 470; <i>died</i>	-	400
Chilo	- <i>fl.</i>	556	Zaleucus	- <i>flour.</i>	456
Solon	- <i>died</i>	549	Herodotus	- <i>flour.</i>	450

Before CHRIST.		Before CHRIST.	
	years		years
Thucydides - -	+50	Callisthenes - died	328
Xenophon - -	+400	Diogenes - -	324
Lysander - -	+405	Aristotle, born 384; died	322
Antisthenes - -	396	<i>two models.</i>	
Thrasibulus - -	394	Xenocrates - died	314
Aristippus - -	392	Epicurus - flour.	300
Aristomachus		Euclid - -	300
Demosthenes, b 381; d.	322	Theophrastus died	288
Epaminondas - flour.	371	Crates - -	287
Mago and Dionysius		Aratus - flour.	277
of Utica - -	368	Zeno, the stoic died	264
Hippocrates - -	361	Archimedes - -	212
Archytas - -	360	Chrysipus - -	207
Plato - -	348	Apuleius, rhetor. flour.	147
Leodamus		Carniades - died	128
Isocrates - -	348	Asclepiades - -	90
Æschines - -	338	Possidonius - -	51

After CHRIST.

Apollonius Tyanæus died 79

Poets.

Before CHRIST.		Before CHRIST.	
Pytheus, of Colophon		Sophocles - died	406
Hesiod - flour.	870	Aristophanes - -	389
Homer - -	850	Menander - -	293
Alceus - -	607	Pofidippus - flour.	280
Sappho - -	600	Theocritus - -	268
Anacreon - -	500	Apollonius of Rhodes,	
Simonides - -	480	<i>died</i>	230
Pindar - died	435	Mofchus - flour.	177
Euripides - -	407		

Grecian Heads of larger models.

4 inches by 3	3½ inches by 2
Minos	Homer
Cyrus	Pittacus
Lysimachus	Alexander
Alexander	3 inches by 2½
Lycurgus	Herodotus
Plato	Thucydides
Demosthenes	Xenophon



C L A S S I V.

The ancient Roman History, from the foundation of the city to the end of the Consular government, including the age of Augustus; in a regular series of 60 medals; from Daffier; at one guinea the set, or singly at 6d. each.

	Year of R O M E.	Before C H R I S T.
1 The head of Romulus - - - Reverse, Foundation of Rome - -	1	753
2 Rape of the Sabines - - -	1	750
3 The head of Numa - - -	39	715
4 The combat of the Horatii and Curiatii Reverse, Alba subdued - -	85	660
5 Oath of Brutus - - - Reverse, Rome free under the consuls	244	510
6 The head of Brutus - - - Reverse, Brutus as judge, commanding his son to be put to death -	245	509
7 The valour of Horatius Cocles - - Reverse, Constancy of Scævola -	246	508
8 The return of the people to Rome from the sacred mount - Reverse, The creation of Tribunes	260	488
9 Coriolanus - - - Reverse, Filial submission - -	266	488
10 The zeal of the Fabians - - - Reverse, A dictator from the plough	275	479
11 The twelve tables - - - Reverse, The death of Virginia -	303 305	451 449
12 Creation of Censors - - - Reverse, Censors surrounded by the people - -	310	444

	Year of ROME.	Before CHRIST.
13 Generosity of the Roman ladies - -	360	394
<i>Reverse</i> , The treasury paying the debts of individuals - - -	403	351
14 M. Furius Camillus - -	365	389
<i>Reverse</i> , Rome delivered from the Gauls - - -		
15 Manlius causing his son to be put to death - - -	415	339
<i>Reverse</i> , Papirius pardoning Fabius	430	324
16 Decius devotes himself for his country	415	339
<i>Reverse</i> , The son follows the example of the father - - -	457	297
17 The establishment of the public roads	442	312
<i>Reverse</i> , For the public utility -		
18 Head of Pyrrhus - - -	472	282
<i>Reverse</i> , War of Pyrrhus - -		
19 Military art - - -	472	282
<i>Reverse</i> , Majesty of the senate - -		
20 Disinterestedness of Fabricius - -	472	282
<i>Reverse</i> , Integrity of Fabricius - -	477	280
21 First Punic war (<i>began</i> 488) - -	492	262
<i>Reverse</i> , For the empire of the sea -		
22 Alliance of the Romans with Hiero -	489	265
<i>Reverse</i> , Aid of a faithful ally - -		
23 Head of Regulus - - -	520	252
<i>Reverse</i> , Virtue of Regulus - -		
24 Taking of Saguntum - - -	534	220
<i>Reverse</i> , Second Punic war - -	535	219
25 Head of Hannibal - - -	534	220
<i>Reverse</i> , Hannibal passing the Alps -		
		26 Trebia,

CLASS IV.

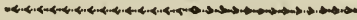
45*

	Year of ROME.	Before CHRIST.
26 Trebia, Trasimene, Cannæ, victories of Hannibal - - -	536	218
<i>Reverse</i> , Hannibal overcome by pleasures - - -		
27 Dignity of soul of Paulus Emilius -	536	218
<i>Reverse</i> , Wisdom of the Senate - *		
28 Revenge sacrificed to the Public good	535	219
<i>Reverse</i> , Diligence of Claudius Nero	545	209
29 Hannibal at the gates of Rome - -	541	213
<i>Reverse</i> , Spain succoured - -		
30 Head of Claudius Marcellus - -	542	212
31 Head of Publius Cornelius Scipio Afri- canus - - - -	542	212
<i>Reverse</i> , Continnence of Scipio -		
32 Scipio passes into Africa - - -	442	212
<i>Reverse</i> , Interview of Scipio and Han- nibal - - - -	550	204
33 Scipio, conqueror of Hannibal - -		
<i>Reverse</i> , Rome gives peace to Car- thage - - - -		
34 Head of Quintius Flaminius - - -	556	198
<i>Reverse</i> , Quintius giving the cup of liberty to many persons crowned with flowers, and with this motto, <i>Liberty restored to Greece</i> - - -		
35 Asia conquered - - - -	563	
<i>Reverse</i> , Rome superior to kings -	584	170
36 The noble defence of Scipio Africanus	565	189
<i>Reverse</i> , Scipio's retirement - -		

37 The

	Year of ROME.	Before CHRIST.
37 The son of Paulus Emilius at Athens <i>Reverse</i> , Paulus Emilius triumphing over Perseus - - -	584	170
	585	169
38 Scipio and Lelius, the two friends - <i>Reverse</i> , Third Punic war, began 603	584	170
	606	148
39 Sedition of the Gracchi - - - <i>Reverse</i> , Jugurtha punished - - -	619	135
	647	107
40 Head of Marius - - - <i>Reverse</i> , Defeat of the Cimbri	651	103
41. Marius at Carthage - - - <i>Reverse</i> , Horrors of civil war - - -	664	90
42 Head of Sylla - - - <i>Reverse</i> , Abdication of Sylla - - -	673	81
43 Head of Pompey - - - <i>Reverse</i> , Security of Navigation - - -	686	68
44 Head of Cicero - - - <i>Reverse</i> , Triumph of eloquence - - -	688	66
45 Pompey, Cæsar, and Crassus, united by ambition - - - <i>Reverse</i> , Conquest of the Gauls - - -	691	63
	694	60
46 The death of Mithridates - - - <i>Reverse</i> , Avarice punished - - -	689	65
	700	54
47 Banishment of Cicero - - - <i>Reverse</i> , Cæcero's return from banish- ment - - -	695	59
	696	58
48 Cæsar passing the Rubicon - - - <i>Reverse</i> , Flight of the senate - - -	705	49
49 Cæsar and his fortune - - - <i>Reverse</i> , Intrepidity of Cæsar - - -	706	48
50 Battle of Pharsalia - - - <i>Reverse</i> , Humanity of Cæsar - - -	706	48
51 Head of Julius Cæsar - - - <i>Reverse</i> , Perpetual dictator - - -	708	
	706	48
	52 Head	

		Year of ROME.	Before CHRIST.
52	Head of Cato of Utica <i>Reverse</i> , Death of Cato	707	
53	Head of Marcus Junius Brutus <i>Reverse</i> , The last efforts of liberty	710	44
54	Octavius, Anthony, and Lepidus <i>Reverse</i> , Division of the empire,	711	43
55	Antony and Cleopatra <i>Reverse</i> , Battle of Actium.	723	31
56	Augustus <i>Reverse</i> , Reign of Augustus.	723	31
57	Head of Agrippa <i>Reverse</i> , Head of Mecenas	725	29
58	Head of Virgil <i>Reverse</i> , Head of Horace	735 746	19 8
59	Catullus, Tibullus, and Propertius, represented by three Genii <i>Reverse</i> , Head of Ovid and Terence	784 784	21 20
60	The head of Livy <i>Reverse</i> , The head of Sallust.	729	25



CLASS V.

HEADS OF ILLUSTRIOUS ROMANS.

2 inches by 1 $\frac{3}{4}$.

Before CHRIST.

	years		years
R OMULUS <i>flour.</i>	748	T. Quintus Fla-	
Numa	708	minius - <i>died</i>	182
Tullus Hostilus	665	Terence - -	159
Ancus Martius	635	Marius - -	86
Junius Brutus	505	Sylla - -	78
M. V. Corvus	337	Pompey the great,	48
Hannibal	208	2 models, A. B. -	
Scipio Africanus <i>died</i>	184	Cicero - -	42
			Cassius

Before CHRIST.

		years			years	
Cassius	-	died	42	Cleopatra	died	30
M. Brutus	-	-	42	Varro	-	28
Sallust	-	-	55	Virgil	-	19
M. Antonius	-	-	30	Horace	-	8

After CHRIST.

Livy	-	died	17	Julia, daughter of		
Ovid	-	-	17	Titus, <i>A. B. flour.</i>		79
Agrippina	-	-	26	Sabina	-	117
Agrippa	-	-	40	Antinous	died	131
Perseus	-	-	50	Faustina	-	131
Seneca	-	-	65	L. J. Rusticus	<i>flour.</i>	161

3 inches by $2\frac{1}{2}$.

Marius.
Cicero.
Augustus.

4 inches by 3.

Junius Brutus.
Scipio Africanus.
Marius.
Sylla.

Cicero.
Pompey.
Julius Cæsar.
Seneca.

CLASS VI.

THE TWELVE CÆSARS, *four sizes, A, B, C, D.*

Their EMPRESSES, one size, 2 inches by 1 $\frac{3}{4}$.

Before CHRIST.

						years
1	Julius Cæsar	and	Pompea	-	<i>flour.</i>	48
2	Augustus	—	Livia	-	-	30

After CHRIST.

3	Tiberius	and	Agrippina	-	-	14
4	Caligula	—	Antonia	-	-	37
5	Claudius	—	Messalina	-	-	41
6	Nero	—	Octavia	-	-	54
7	Galba	—	Lepida	-	-	68
8	Otho	—	Poppeia	-	-	69
9	Vitellius	—	Petronia	-	-	69
10	Vespasian	—	Domitilla	-	-	69
11	Titus	—	Julia, his daughter	-	-	79
12	Domitian	—	Domitia	-	-	81

CLASS VII.

Sequel of Emperors from Nerva to Constantine the great, inclusive.

After CHRIST.

		years
13	N ERVA <i>flour.</i>	96
14	T rajan	98
15	Hadrian -	117
16	Antoninus Pius -	138
17	L. Verus -	161

After CHRIST.

		years
18	M. Aur. Antoninus	161
19	Commodus	180
20	Pertinax -	193
21	Didius Julianus	193
22	Pescennius Niger	193

After

After CHRIST.		After CHRIST.		
	years		years	
23	Septimus Severus	193	44 Volufianus	- 251
24	Clodius Albinus	193	45 Emilianus	- 254
25	Caracalla, <i>three models</i>	- 211	46 L. Valerianus	- 254
26	Geta, <i>two ditto</i>	- 211	47 Gallienus	- 254
27	Macrinus	- 217	48 S. Valerianus	- 254
28	Diadumenianus	- 217	49 Posthumus	- 254
29	Heliogabalus	- 218	50 Claudius Gothicus	268
30	Alexander Severus	222	51 Quintilius	- 268
31	Maximinus I.	- 235	52 Aurelianus	- 270
32	J. V. Maximinus II.	235	53 Tacitus	- 275
33	Gordianus I.	236	54 Florianus	- 276
34	Gordianus II.	- 236	55 Probus	- 276
35	Pupienus	- 237	56 Carus	- 282
36	Balbinus	- 237	57 Numerianus	- 282
37	Gordianus III.	- 238	58 Carinus	- 282
38	Valens Hostilianus	240	59 Diocletianus	- 284
39	Jul. Philippus	- 244	60 Maximianus	- 286
40	J. Philippus Fel.	244	61 Constantius	- 304
41	Trajanus Decius	249	62 Valerius Maximianus	- 304
42	Q. Heren. Decius	249	63 Maximinus	- 304
43	Gallus	- 251	64 Constantinus	- 306



CLASS VIII.

The Heads of the POPES.

THESE fine heads are sold at six-pence a piece singly, or at three-pence a piece to those who take the set.

HEADS of the POPES.

	ANN. DOM.		ANN. DOM.
Jefus Chrift, <i>A, B, C.</i> } St. Peter, <i>A, B.</i> }		*35 Felix II.	- 355
		36 Damafcus	- 367
		37 Siricus	- 385
		38 Anaftafius	- 398
1 Linus	- 67		
2 St. Cletus	- 78		
3 St. Clement	- 91	39 Innocent I.	- 402
4 Evariftus	- 100	40 Zofimus	- 417
		41 Boniface I.	- 418
5 Alexander I.	- 108	42 Cæleftinus	- 423
6 Sixtus I.	- 126	43 Sixtus III.	- 432
7 Telefporus	- 126	44 Leo	- 440
8 Hyginus	- 137	45 Hilary	- 461
9 Pius I.	- 141	46 Simplicius	- 467
10 Anicetus	- 157	47 Felix III.	- 483
11 Soter	- 168	48 Gelafius	- 492
12 Eleutherus	- 177	49 Anaftafius II.	- 496
13 Victor	- 192	50 Symmachus	- 498
14 Zephirinus	- 201	51 Hermifdas	- 514
15 Callixtus	- 219	52 John I.	- 523
16 Urban I.	- 224	53 Felix IV.	- 526
17 Pontianus	- 231	54 Boniface II.	- 530
18 Anterus	- 235	55 John II.	- 532
19 Fabianus	- 236	56 Agapetus	- 535
20 Cornelius	- 251	57 Sylverius	- 536
21 Lucius	- 253	58 Vigilius	- 540
22 Stephen	- 255	59 Pelagius I.	- 555
23 Sixtus II.	- 257	60 John III.	- 559
24 Dionyfius	- 259	61 Benediét I.	- 573
25 Felix	- 271	62 Pelagius II.	- 577
26 Euty chianus	- 275	63 Gregory	- 590
27 Caius	- 283		
28 Marcellinus	- 296	64 Sabinianus	- 604
		65 Boniface III.	- 606
29 Marcellus	- 304	66 Boniface IV.	- 607
30 Eufebius	- 309	67 Deufdedit	- 614
31 Melchiades	- 311	68 Boniface V.	- 617
32 Silvefter	- 314	69 Honorius I.	- 626
33 Marcus	- 336	70 Severinus	- 639
34 Julius	- 336	71 John IV.	- 639
35 Liberius	- 352	72 Theodorus I.	- 641
		73 Martia	

	ANN. DOM.		ANN. DOM.
73 Martin I.	- 649	114 Boniface VI.	897
74 Eugenius	- 655	115 Stephen VII.	897
75 Vitalianus	- 655	-----	
78 Adeodatus	- 669	116 Theodorus II.	901
77 Domnus	- 676	117 John IX.	901
78 Agathon	- 678	118 Benedict IV.	905
79 Leo II.	- 683	119 Leo V.	906
80 Benedict II.	- 684	120 Christopher	906
81 John V.	- 685	121 Sergius III.	907
82 Conan	- 686	122 Anastasius III.	910
83 Sergius I.	- 687	123 Lando I.	912
-----		124 John X.	913
84 John VI.	- 701	125 Leo VI.	928
85 John VII.	- 705	126 Stephen VIII.	929
86 Sifinius	- 708	127 John XI.	931
87 Constantin	- 708	128 Leo VII.	936
88 Gregory II.	- 714	129 Stephen IX.	939
89 Gregory III.	- 731	130 Martin III. Mari-	
90 Zachary	- 741	nus II.	943
91 Stephen II	- 752	131 Agapetus II.	946
92 Stephen III.	- 752	132 John XII.	955
93 Paul I.	- 757	133 Leo VIII.	963
94 Constantin	- 767	134 Benedict V.	964
95 Stephen IV.	- 768	135 John XIII.	965
96 Adrian I.	- 772	136 Domnus II.	972
97 Leo III.	- 795	137 Benedict VI.	972
-----		138 Boniface VII.	974
98 Stephen V.	- 816	139 Benedict VII.	975
99 Pascal I.	- 817	140 John XIV.	984
100 Eugenius II.	824	141 John XV.	985
101 Valentine I.	827	142 Gregory V.	996
102 Gregory IV.	827	143 Silvester II.	999
103 Sergius II.	- 844	-----	
104 Leo IV.	- 847	144 John XVI. (<i>Should</i>	
105 Pope Joan	- 854	<i>be XVII. there ha-</i>	
106 Benedict III.	- 855	<i>ving been no XVI.)</i>	1003
107 Nicholas I.	858	145 John XVIII.	1003
108 Adrian II.	- 867	146 Sergius IV.	1009
109 John VIII.	- 872	147 Benedict VIII	1012
110 Martin II. or Ma-		148 John XIX.	1013
rinus I.	- 882	149 Benedict IX.	1034
111 Adrian III.	- 884	150 Gregory VI.	1044
112 Stephen VI.	885	151 Clement II.	1046
113 Formosus	- 891	152 Damascus II.	1048

C L A S S VIII.

*47

	ANN. DOM.		ANN. ROM.
153	Leo IX. -	1049	194 Nicholas IV. - 1288
154	Victor II. -	1054	195 Celestine V. - 1294
155	Stephen X. -	1057	196 Boniface VIII. 1294
156	Benedict X.	1058	-----
157	Nicholas II.	1059	197 Benedict XI. - 1303
158	Alexander II.	1061	198 Clement V. - 1305
159	Gregory VII.	1073	199 John XXII. 1316
160	Hildebrand -	1074	200 Benedict XII. 1334
161	Victor III. -	1086	201 Clement VI. 1342
162	Urban II. -	1088	202 Innocent VI. 1352
163	Pascal II. -	1099	203 Urban V. - 1362
			204 Gregory XI. 1370
164	Gelasus II. -	1118	205 Urban VI. - 1378
165	Calixtus II.	1119	206 Boniface IX. 1389
166	Honorius II.	1124	-----
167	Innocent II.	1130	207 Innocent VII. 1404
168	Celestine II.	1143	208 Gregory XII. 1406
169	Lucius II. -	1144	209 Alexander V. 1409
170	Eugenius III.	1145	210 John XXIII. 1410
171	Anastasius IV.	1153	211 Martin V. - 1417
172	Adrian IV.	1154	212 Eugene IV. - 1431
173	Alexander III.	1159	213 Nicholas V. 1447
174	Lucius III. -	1181	214 Calixtus III. 1455
175	Urban III. -	1185	215 Pius II. - 1458
176	Gregory VIII.	1187	216 Paul II. - 1464
177	Clement III.	1188	217 Sixtus IV. 1471
178	Celestine III, or Cælestin -	1191	218 Innocent VIII. 1484
179	Innocent III.	1198	219 Alexander VI. 1492

180	Honorius III,	1216	220 Pius III. - 1503
181	Gregory IX.	1227	221 Julius II. - 1503
182	Celestine IV.	1241	222 Leo X. - 1513
183	Innocent IV.	1243	223 Adrian VI. - 1522
184	Alexander IV.	1254	224 Clement VII. 1523
185	Urban IV. -	1261	225 Paul III. - 1534
186	Clement IV.	1265	226 Julius III. - 1550
187	Gregory X.	1271	227 Marcellus II. 1555
188	Innocent V.	1276	228 Paul IV. - 1555
189	Adrian V. -	1276	229 Pius IV. - 1560
190	John XX. or XXI.	1276	230 Pius V. - 1566
191	Nicholas III.	1277	231 Gregory XIII 1572
192	Martin IV. -	1281	232 Sixtus V. - 1585
193	Honorius IV,	1285	233 Urban VII. - 1590
			234 Gregory XIV. 1590

	ANN. DOM.		ANN. DOM.		
235	Innocent IX.	1591	246 Alexander VIII.	1689	
236	Clement VIII.	1592	247 Innocent XII.	1691	
<hr/>			248 Clement XI.	1700	
237	Leo XI.	-	1605		
238	Paul V.	-	1605	249 Innocent XIII.	1721
239	Gregory XV.	1621	250 Benedict XIII.	1724	
240	Urban VIII.	1623	251 Clement XII.	1730	
241	Innocent X.	1644	252 Benedict XIV.	1740	
242	Alexander VII.	1655	253 Clement XIII. <i>in</i>		
243	Clement IX.	1667	<i>a Seal, and a medal.</i>		
244	Clement X.	1670			
245	Innocent XI.	1676			



CLASS IX.

The Kings of ENGLAND and FRANCE.

THESE are sold in sets only, but either without or with the cabinets.

SECTION I.

Kings of England.

	ANN. DOM.		ANN. DOM.
Wm. the Conqueror	1066	Henry VIII.	- 1509
William Rufus	1087	Edward VI.	- 1547
Henry I.	- 1100	Queen Mary	1553
Stephen	- 1135	Queen Elizabeth	1558
Henry II.	- 1154	James I.	- 1603
Richard I.	- 1189	Charles I.	- 1625
John	- 1199	Oliver Cromwell, Pro-	
Henry III.	- 1216	tector	- 1649
Edward I.	- 1272	Charles II. <i>restored</i>	1660
Edward II.	- 1307	James II.	- 1685
Edward III.	- 1327	William III.	- 1689
Richard II.	- 1377	Queen Mary II.	1689
Henry IV.	- 1399	Queen Anne	- 1702
Henry V.	- 1413	George I.	- 1714
Henry VI.	- 1422	George II.	} <i>two medals.</i> 1727
Edward IV.	- 1461	Q. Caroline	
Edward V.	- 1484	George III.	} <i>two medals.</i> 1760
Richard III.	- 1483	Q. Charlotte	
Henry VII.	- 1485		



SECTION II.

Another Set of the Kings of England in high relief, including their present Majesties.

SECTION III.

Kings of France, in small Cameo.

		Began to Reign.			Began to Reign.	
		ANN. DOM.			ANN. DOM.	
1	Pharamond	-	420	35	HUGUES CAPET	987
2	Clodion	-	428	36	Robert	996
3	Meroveé	-	449	---		
4	Childeric	-	456	37	Henri	1031
5	Clovis	-	481	38	Philip	1031
---				39	Louis VI.	1108
6	Childebert	-	511	40	Louis VII.	1137
7	Clotaire	-	560	41	Philip II.	1180
8	Clotaire II.	-	585	42	Louis VIII.	1223
9	Chilperic	-	562	43	Louis IX.	1226
---				44	Philip III.	1270
10	Cherobert	-	628	45	Philip IV.	1285
11	Dagobert	-	628	---		
12	Clovis II.	-	638	46	Louis X.	1314
13	Clotaire III.	-	660	47	Philip V.	1316
14	Childeric II.	-	669	48	Charles IV.	1321
15	Theodoric	-	679	49	Philip VI.	1328
16	Clovis III.	-	690	50	Jean	1351
17	Childeric II.	-	695	51	Charles V.	1364
---				52	Charles VI.	1380
18	Dagobert II.	-	711	---		
19	Chilperic II.	-	716	53	Charles VII.	1422
20	Theodoric II.	-	720	54	Louis XI.	1461
21	Childeric III.	-	742	55	Charles VIII.	1483
22	PEPIN	-	751	56	Louis XII.	1498
23	Charlemagne	-	768	---		
---				57	François	1515
24	Louis	-	814	58	Henry II.	1547
25	Charles the bald	-	840	59	François II.	1559
26	Louis II.	-	877	60	Charles IX.	1560
27	Carloman Louis	-	879	61	Henri III.	1574
28	Charles II.	-	884	62	Henri IV.	1589
29	Eudes	-	888	---		
30	Charles III.	-	898	63	Louis XIII.	1610
---				Henri IV.—Louis XIV.—		
31	Raoule	-	923	Louis XV. — and Louis		
32	Louis IV.	-	936	XVI. with his queen—of		
33	Lotaire	-	954	<i>various models and sizes.</i>		
34	Louis V.	-	986			

CLASS X.

Heads of illustrious Moderns.

THESE Heads are made either in the *black Basaltes*, or *blue* and *white Jasper*; they are of various sizes, and different prices, from one shilling a piece to a guinea, with and without frames of the same composition; but most of them, in one colour and without frames, are sold at one shilling each.

PRINCES.

Amurat I.	Emperor of Germany, <i>two models</i>
Antonius, king of Navarre	
Henry IV. of France, <i>A. B. C.</i>	John Sobieski, king of Poland
Louis XIV. <i>A. B. C.</i>	Augustus II. king of ditto
Louis XV.	Frederic, king of Prussia
Louis XVI.	Prince of Prussia
Queen of France	
Louis Bourbon, prince of Condé	Prince of Lignes
King of Spain	Prince of Brunswick
The Pope	Prince of Orange
Prince Lambertini	Princess of Orange
Christiana, queen of Sweden	Wilhem, first prince of ditto
Charles XII. of Sweden	Louise de Coligny, princess of ditto
Present king of Sweden.	Wilhem-Frederic, hereditary prince of ditto
Peter the great of Russia, <i>17 inches by 14.</i>	Princess Fred. Wilhelmina
Peter Alexis, son of Peter the great	Louisa of ditto
Empress of Russia	Queen Elizabeth
Prince of Russia	Henry IV.
Duke of Courland	Charles I.
	Oliver Cromwell

Charles

Charles II.	Queen Charlotte, <i>A. B. C.</i>
William III.	Prince of Wales
George I.	Duke of York
George II.	Prince William Henry
Late prince of Wales	Prince Ernest Augustus
Princess dowager of Wales	Prince Augustus Frederic
George III. <i>A. B. C.</i>	Prince Adolphus Frederic

STATESMEN and COMMANDERS.

Duke de Sully	Lord Amherst
Colbert	General Elliot
Cardinal Fleury	General Monkton
Cardinal Mazarin	General Washington
Cardinal Noailles	Governor Franklin
Duke de Bouillon	Duke of Northumberland
M. de Sartine.	Duke of Montague
Montesquieu	Marquis of Stafford
Marshal Turenne	Marquis of Rockingham
Marshal Saxe	Earl of Shannon
Temminck, lord burgo- master	Earl Cowper
Cornelius de Witt	Earl of Chatham
John de Witt	Earl of Chesterfield
Michel Ruyter	Earl of Sandwich
Barnevelt	Lord Hillsborough
Peter Hein	Lord Mansfield
Rombout Hogerboots	Lord North
Egbert Kortenaar	Lord Hawkesbury
Baron Reden	Bishop of St. Asaph
Duke of Bedford, regent of France	Sir John Phillips
Algernon Sydney.	Sir William Dolben
Sir Robert Walpole	Rt. hon. William Pitt
John duke of Marlborough	Rt. hon. H. Dundas
Lord Keppel	Hon. Warren Hastings
Lord Hood	Mr. Montague
	Endymion Porter
	Andrew Fountaine

PHILOSOPHERS and NATURALISTS.

Francis Verulam, lord Ba- con.	Des Cartes
Galileo	Sir Isaac Newton, <i>A. B. C.</i>
Gassendi	Dr. Franklin
	Bergman
	Dr. Priestley

Dr. Priestley	Linnæus
Sir William Hamilton	Sir Hans Sloane
De la Condamine	Sir Joseph Banks
De Moivre	Dr. Solander
D'Alembert	Dr. Foster
Diderot	Capt. Cook
Burlemaqui	Mr. Pennant
Fontenelle	Mr. Edwards
Locke	Mr. Blake, late of Canton
Magliaebechi	in China
Ray	Mr. More
Kæmpfer	Sir Ashton Lever

PHYSICIANS.

Boerhaave	Dr. Woodward
Haller	Dr. Pemberton
Van Swieten	Dr. Fothergil
Dr. Freind	Dr. James Fordyce
Dr. Mead	Dr. Buchan

ENGLISH POETS.

	<i>Died</i>			
	ANN. DOM.			
Geoffry Chaucer	- 1400	Oldham	-	1683
John Gower	- 1402	Otway	- -	1685
Sir Philip Sydney	- 1586	Waller	- -	1687
Spencer	- - 1598	Earl of Surrey		
Beaumont	- - 1615	Dryden	-	1701
Shakespeare, <i>several</i>		Addison	-	1719
<i>models</i>	1616	Congreve	-	1729
Fletcher	- 1635	Prior	- -	1731
Johnson	- - 1638	Lanfdowne	-	1735
Cowley	- 1667	Pope	- -	1744
Milton	- - 1674	Swift	- -	1745
Butler	- - 1680	Garrick, <i>several mo-</i>		
Rocheſter	- 1680	<i>dels</i>	- -	1779
		Milton, <i>B. C.</i>		

FRENCH POETS.

Moliere	Corneille
Boileau	Racine
Crebillon	Voltaire
Fontaine	

Painters

PAINTERS.

	<i>Died</i>		
	ANN. DOM.		
Leonardo da Vinci	1520	Anibale Carracci	1609
Michael Angelo	1564	Le Seueur -	1655
Titiano -	1576	Francisco Albini	1660
Rafaëlle da Urbino	1522	Carlo Maratti -	1713
Giulio Romano -	1546	Sir Joshua Reynolds	
Corregio -	1534	Mr. West	
		Mr. Byres	

ARCHITECTS.

Sir Christopher Wren	Sir William Chambers
Inigo Jones	Mr. Wyatt

ANTIQUARIES.

Marquis Maffei	Mr. Stuart
Dr. Stukley	

DIVINES and MORAL WRITERS.

Melancthon	St. Evremont
Erasmus	Fenelon, archbishop of
Grotius	Cambray
Conyers Middleton	Gonzalez
Rouffeau	Dr. Johnson, <i>two models</i>
Montagne	Jonas Hanway

LADIES.

Marchionefs Pompadour	Mad. du Boccage
March. du Chatelet	Agnes Soreau
March. de Savigny	Ninon l'Enclos
Countefs Grignan	Laura
Countefs de la Sage	Dutchefs of Devonshire
Countefs de Barré	Lady Banks
Madame Dacier	Lady Charlotte Finch
Mad. Clairon	Mrs. Montague
Mad. de Scuderi	Mrs. Barbauld
Mad. d'Estrées	Mrs. Kennicott
Mad. des Houlières	Mrs. Siddons
Mad. de Montefpan	

C L A S S XI.

BUSTS, SMALL STATUES, BOYS, ANIMALS, &c.

THE black basalt, having the appearance of antique bronze, and so nearly agreeing in properties with the basalt of the Egyptians, is excellently adapted for busts, sphinxes, small statues, &c.; and it is certainly an object of importance, to extend and preserve, in such *durable* materials, as many as possible of the fine works both of antiquity and the present age: for after time has destroyed even marbles and bronzes, as well as pictures, these copies will remain, and will transmit the productions of genius and the portraits of illustrious men, to the most distant times.

Those who duly consider the influence of the *fine arts* on the *human mind*, will not think it a small benefit to the world, to diffuse their productions as wide, and preserve them as long, as possible. The multiplying of copies of fine works, in beautiful and durable materials, must obviously have the same effect in respect to the arts, as the invention of printing has upon literature and the sciences: by their means the principal productions of both kinds will be for ever preserved, and will effectually prevent the return of ignorant and barbarous ages.

Nor have the artists themselves any thing to fear from this multiplication of copies. Whatever awakens, and keeps alive, the attention of the public to the productions of the arts, and nothing can be more effectual for that purpose than the diffusion of *copies of fine works*, must ultimately be advantageous to the artist who is capable of producing

ducing *fine originals*; for this general attention, in whatever country it is sufficiently excited, will always produce *amateurs*, who, not contented with copies, which every one may procure, will be ambitious of possessing *fine originals*, that copies from them may be multiplied and diffused, to the credit of the possessor, and the emolument as well as credit of the original artist.

On these considerations the proprietor has, at a very considerable expence, extended the subjects of this class, and endeavoured to give them all the perfection in his power; and he hopes the articles in the following list will be found not unworthy of the notice of those, who have been pleased to honour this difficult and expensive undertaking with their generous patronage.

A small assortment of the figures is now made in the jasper of two colours. the effect of which is new and pleasing.

The proprietor is ambitious of preserving in these materials the distinguished characters of the present times, either by making their *busts* in basaltes, or their *portraits* in bas relief, in the jasper with coloured grounds: and he begs leave to observe to those who may honour him with models or moulds for this purpose, that if the models be made in clay, they either should be burnt, to enable them to bear carriage, or plaster moulds taken from them in their soft state, which will answer equally well; but that neither clay models nor plasters are to be oiled: they should be a fifth part larger than the figure required. These models, casts, or moulds, may be safely sent from any distance, and they shall be returned, if desired.



SECTION. I.

BUSTS.

About 25 inches high.

M. Aurelius Antoninus.	Marcus Brutus.
Lord Chatham.	Pindar.
Zeno.	Homer.
Plato.	Cornelius de Witt.
Epicurus.	John de Witt.
Junius Brutus.	

About 22 inches high.

Antinous.	Palladio.
Augustus.	Demosthenes.
Antoninus Pius.	Minerva.
Inigo Jones.	

About 20 inches high.

Cato.	Dr. Swift.
Fauflina.	Horace.
Rouffeau.	Grotius.
Cicero.	Seneca.
Socrates.	

About 18 inches high.

Lord Bacon.	Newton.
Johnfon.	Venus De Medicis.
Raleigh.	Boyle.

About 16½ inches high.

Young Germanicus.	Agrippina.
Young Marcus Aurelius.	Dr. Fothergil.

I

About

About 15 inches high.

Homer.	Plato.
Democritus.	Sappho.
Hippocrates.	Julia.
Galen.	Seneca.
Aristotle.	Virgil.
Cicero.	Addison.
Vestal.	Dryden.
Zingara.	Horace.
Chaucer.	Johnson.
Beaumont.	Spencer.
Fletcher.	Madona.
Shakespeare.	Madona.
Milton.	Locke.
Congreve.	Newton.
Prior.	Boerhaave.
Swift.	Michel de Ruyter.
Pope.	

From 10 to 11½ inches high.

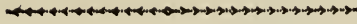
Cicero.	George I.
Locke.	Voltaire.
Newton.	

7 and 8 inches high:

Socrates.	Newton.
Aristotle.	Locke.
M. Antony.	Prior.
Cleopatra.	Congreve.

From 4 to 4½ inches high.

Homer.	Rouffeau.
Bacchus.	Pindar.
Ariadne.	Aristophanes.
Voltaire.	Voltaire.
Montesquieu.	

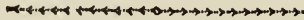


SECTION II.

Statues, Animals, &c.

- 1 Neptune, 2 feet.
- 2 Triton, ditto.
- 3 Polyphemus, 19 inches by 16.
- 4 Morpheus, a reclining figure, 25 inches long.
- 5 A young female figure in the character of Ceres, sitting.
- 6 Infant Hercules, with the serpent, 20 inches high by 23 broad.
- 7 Ganymede, from the Florentine Museum, 12 inches.
- 8 Bacchus, from Sanjovino, 11 inches.
- 9 The same, from Michael Angelo, 11 inches.
- 10 Egyptian lions, from the Capitol, $8\frac{1}{2}$ long by 5 high.
- 11 Five boys, from Fiamingo, 5 inches long.
- 12 Egyptian sphynxes, a pair, 6 inches long.
- 13 Grecian sphynxes, ditto. 12 inches long.
- 14 Ditto, 5 inches.
- 15 Egyptian ditto, with the lotus, to hold candles, 6 inches long.
- 16 Sitting sphynxes, with noses, to hold candles, $10\frac{3}{4}$ inches.
- 17 Griffins, with ditto, 13 inches by 7.
- 18 Elephant, $16\frac{1}{2}$ inches long by $14\frac{1}{2}$ high.
- 19 A pair of Tritons, from Michael Angelo, 11 inches high.
- 20 Bacchus, a statue, $10\frac{3}{4}$ inches high.
- 21 Faun, ditto.
- 22 Two pug dogs.
- 23 Apollo, a statue, 11 inches.
- 24 Venus de Medicis, $10\frac{1}{2}$ inches.
- 25 Mercury, 11 inches.
- 26 Voltaire, 12 inches.
- 27 Rousseau.
- 28 Venus rising from the sea, upon a pedestal, richly ornamented with figures representing the seasons, $6\frac{1}{2}$ inches,
- 29 Cupid sitting pensive } $8\frac{1}{2}$ inches.
Psyche, to match. }
- 30 Venus reclining, 10 inches.
- 31 Ariadne reclining, 10 inches.

- 32 Venus }
 33 Mercury } 20 inches.
 34 Zingara }
 35 Ceres } 17 inches.
 36 Cupid, *on a pedestal.*
 37 Hebe, *ditto.*
 38 Small statues, *on ditto.*
 39 Mars, *ditto.*
 40 Venus, *ditto.*
 41 Jupiter, *ditto.*
 42 Small busts with emblematical terms.

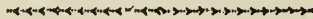


C L A S S XII.

Various kinds of LAMPS and CANDELABRA, useful and ornamental.

THE lamps are made both in the variegated pebble and black basalt; in tripods, with three lights, and other antique forms: some are made in the jasper of two colours, adapted to Argand's patent lamp, the brilliant light of which, being thrown upon the bas-reliefs, has a singular and beautiful effect. They all bear the flame perfectly well. Their prices are from two shillings a-piece, to five guineas.

The Candelabra are made in the same materials, and are in price, from one guinea a pair, to four or five guineas.



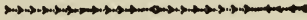
C L A S S XIII.

TEA and COFFEE EQUIPAGES, &c.

TEA pots, coffee pots, chocolates, sugar dishes, cream ewers, with cabinet cups and saucers, and all the articles of the tea table and déjeuné, are made in the *bamboo* and *basalt*, both



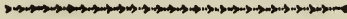
both plain, and enriched with Grecian and Etruscan ornaments. They are likewise now made in the *jasper* of two colours, polished within (not glazed) like the natural stone, ornamented with bas-reliefs, and very highly finished. See the annexed plate, where the *transparency* of the jasper is endeavoured to be represented.



C L A S S XIV.

FLOWER POTS, and ROOT POTS.

OF *root pots*, as well for bulbous as other roots, and of *flower pots* or *bouquetiers*, there is a great variety, both in respect to pattern and colour; and the prices vary accordingly. The flower and root pots are from sixpence a piece, to seven shillings and sixpence. Some of the bulbous-root pots are finished higher, with bas-reliefs, enameling, &c. and the prices are in proportion. The ornamental or vase flower pots are from one shilling to eighteen shillings or more.



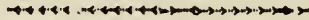
C L A S S XV.

ORNAMENTAL VASES of antique forms; in the TERRA COTTA, resembling agate, jasper, porphyry, and other variegated stones of the crystalline kind.

THESE vases are adapted for ornamenting chimney-pieces, cabinets, book-cases, &c.

They are from 6 to 18 or 20 inches high. The prices, from 7s. 6d. to two or three guineas, according to their size, and

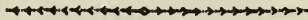
and the manner in which they are finished, with or without handles, bas reliefs, gilding, draperies, festoons, medallions, &c. They are generally sold in *pairs*, or in *sets* of *three*, *five*, or *seven* pieces. The sets of five pieces are from about two guineas, to five or six guineas a set.



C L A S S XVI.

Antique vases of BLACK PORCELAIN or ARTIFICIAL BASALTES, highly finished, with bas relief ornaments, &c.

OF this species of vases there are a great variety of forms, chiefly Grecian or Etruscan. The sizes, from three or four inches high, to more than two feet: the prices, from 7s. 6d. a piece to three or four guineas, exclusive of the very large ones, and those which consist of several parts. The sets of *five*, for chimneypieces, are from two guineas, to six or eight guineas a set.



C L A S S XVII.

VASES, PATERAS, TABLETS, &c. with ENCAUSTIC PAINTINGS, *Etruscan and Grecian.*

THE *vases* of this class, as well as the *paintings*, are copied, with the utmost exactness, from the antique, as they are to be found in Dempster, Gorius, Count Caylus; but more especially in the most choice and comprehensive collection

lection of Sir William Hamilton, which, to the honour of the collector and of this nation, and for the advantage of our artists, is deposited in the British Museum.

As it is evident, that the finer sort of Etruscan vases, found in Magna Græcia, are truly of Greek workmanship, and ornamented chiefly with Grecian subjects drawn from the purest fountain of the arts; it is probable that many of the figures and groupes upon them preserve to us sketches or copies of the most celebrated Grecian paintings; so that few monuments of antiquity better deserve the attention of the antiquary, the connoisseur, or the artist, than the *painted Etruscan and Grecian vases*.

The art of painting on vases, &c. in the manner of the Etruscans, has been lost for ages; and is supposed, by the ingenious author of the Dissertation on Sir William Hamilton's Museum, (M. D'Hancarville) to have been lost in the time of Pliny. It was given up by all the antiquaries and connoisseurs who spoke upon the subject; and when Sir William Hamilton's book was published (of which a copy was, with a truly liberal spirit, presented to me by Sir Watkin Williams Wynne) that idea was not only confirmed, but such an account given of the difficulties necessarily attending the practice of the art itself, as would have damped all attempts to recover it, if I had not made a considerable progress before I read that discouraging account; for some proof sheets of Sir William Hamilton's work put into my hands by Lord Cathcart, and some original Etruscan vases shewn to my late friend and partner Mr. Bentley and me, by his Grace the late Duke of Northumberland, had previously called my attention to this object.

A careful examination of the collections of Etruscan vases that were then in England, convinced me, that there could be no hopes of imitating their paintings with any of our present enamel colours; all the enamels having a *glassy* surface, whilst the Etruscan paintings have a stone-like surface,

face, without any glare or glassy appearance. It was plain, that the success of any attempt to revive this lost art must depend chiefly upon the discovery of a new species of encaustic colour, essentially different, in its effect, from the enamels now in use.

In consequence of this observation, and by a great variety of experiments, the discovery has been made. A complete set of colours has been produced, equally durable and burnt-in as other enamels, but entirely free from the varnished or glassy aspect which, to all persons of critical taste, is so great an imperfection in the others, and which the artists have in all ages so earnestly, and in modern times so unsuccessfully, desired to avoid. The property upon which this happy effect depends, produces at the same time another advantage: the colours never spread in the fire or run out of drawing, as the other enamels must necessarily do, in a greater or less degree; in consequence of their vitrifying and *melting* upon the piece. These colours are sufficient not only to imitate all the paintings upon the Etruscan vases, but to do much more; to give, to the beauty of design, the advantages of light and shade in all the variety of colours. Persons of the most refined taste have acknowledged this to be a higher and more perfect species of painting than was known to the world before the date of this invention; and therefore it is hardly necessary to add, that no art is capable of producing richer or more valuable decorations.

The ingenious experiments of Count Caylus, for recovering the ancient art of making the pictures called *encaustic* in another branch of painting, had the same object as mine in point of taste, but in other respects there is no resemblance between the two arts: his colours are applied on *canvas* by the mediation of *wax*: mine are *burnt-in* upon *porcelain* by a *red heat*.

It was thought necessary to give this short account of an art which is *new* to the public, and which, it is hoped, will appear,

Inches
15
10
5

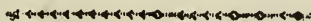


appear, by the suitable application of it, to merit attention. But a better idea of it than can be conveyed in words, may be obtained by examining the specimens, which have already been honoured with places in the cabinets of most of the princes and amateurs in Europe.

The figures upon these vases are taken as well from gems, antique paintings, and bas-reliefs, as from Etruscan vases; and are executed with great care by the best artists that can be procured. No attention has been spared to render them fit ornaments for the noblest apartments; and considering the great expence and risk attending such delicate subjects, it is hoped the prices will be deemed reasonable.

The vases painted in this way are from 6 or 8 inches to 20 inches high; and in price, from one guinea a-piece to 10 or 12 guineas.

TABLETS, for chimneypieces, for cabinets, and for inlaying, are enriched with the same species of painting. These tablets are, from the bracelet size, to 18 or 20 inches diameter. Some have been made, for that excellent artist Mr. Stubbs, so large as 36 inches, and his exquisite enamels upon them after nature, which have been repeatedly exhibited in the Royal Academy, are evidences of the species and value of the enamel paintings that may be produced upon these tablets.



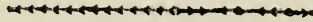
C L A S S XVIII.

VASES, TRIPODS, and other ornaments, in the jasper with coloured grounds and white bas reliefs. See the Plate.

AS these are my latest, I hope they will be found to be my most improved work. Verbal descriptions could give

but an imperfect idea of the delicacy of the materials, the execution of the artist, or the general effect; and I must therefore beg leave to refer those who wish for information in these respects, to a view of the articles themselves.

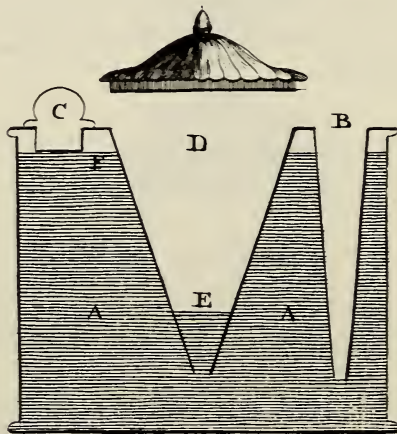
The prices of these vases are nearly the same as those of the high-finished vases with encaustic paintings.



C L A S S X I X .

INK-STANDS, PAINT CHESTS, EYE CUPS, MORTARS *and*
CHEMICAL VESSELS.

DIFFERENT kinds of ink vessels and ink-stands have been made at this manufactory, but the following is presumed to be the best and most convenient that has ever yet been brought into use.



A A, the ink-cistern, filled with ink up to F.

B, pen tubes, close at bottom.

C, a small opening into the cistern, stopped with an air-tight plug.

D, a conical tube, communicating at bottom with the cistern, and in which the ink rises only to E, being kept down, while the aperture C is stopped, by the pressure of the atmosphere.

When the cistern is to be filled, take out the plug C, and pour in ink till it rises nearly to the top, D and F. The plug being then returned into its place, the ink in the cavity DE may be taken out, or on standing for a few hours it will subside of itself to E, especially if warmed a little before the plug is put in.

The advantages of this ink-stand are, That the form of the tube DE, through which the pen is dipped prevents, the soiling of the pen and fingers:—That the narrow end of this tube below E, prevents the pen from striking against the bottom:—That the ink comes in contact with the air only in the small space E; by which means it is prevented from evaporating, growing thick, and spoiling, as it does in all the common ink stands, where a large surface is unavoidably exposed to the air:—That the sediment, which the ink may deposit in standing, will settle chiefly on the broad part of the bottom, under the main body of ink; not where the pen is dipped, as the ink there is in small quantity, and continually supplied with the fine part from above: — That the vessel being made of the fine compact black basalt, is neither corroded by the ink, nor absorbs it, nor injures its colour, as the metals used for these purposes do; and that it admits of being finished, in point of workmanship, with the highest degree of accuracy.

These ink-stands are sold separately, as represented in the above plate, or with sand-boxes wafer-boxes, &c. forming various kinds of useful and ornamental ecritoires, as well

in the jasper of two colours, as in the basaltés; the prices are from sixpence, rising according to the sizes, forms, and workmanship, to two guineas.

The PAINT CHESTS contain sets of large and small vessels, and neat pallets, for the use of those who paint in water colours: they are sold from five shillings to half a guinea.

The EYE CUPS, for bathing the eyes, are made of the compositions imitating variegated pebbles, &c.

The MORTARS, of various forms and sizes, from *two to thirteen* inches in diameter, outside measure, and from *one and a half to ten* in the clear, are made in the hard porcelain No. 6; a material far superior to all those in common use for these purposes, and nearly equal to agate. The excellence of these mortars for chemical and other curious uses, is already well known; and their valuable properties render them equally desirable for the purposes of the apothecary and of the housekeeper.

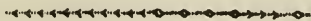
MARBLE mortars are *soft* in comparison with these, and a very considerable quantity of the substance of the marble is abraded and mixed with all powders of the hard kind that are ground in them:—they are corroded and dissolved by all acids; and hence, besides altering the nature of any acid liquor put into them, by imparting to it as much of their substance as the quantity of acid requires for its saturation, the surface of the marble itself is rendered rough and cavernulous, and on that account still more liable to be abraded, and very difficult to be made clean:—oils of all kinds are imbibed by them, so that whatever follows an oily substance in such a mortar must partake of the smell and taste of the oil.

METALLINE mortars are dissolved or corroded, not only by acids, but by all saline substances, by simple moisture,
and

and by the air; and some experiments lately published by Mr. Blizard have given grounds to apprehend, that even dry substances, of the mere *earthy* kind, *void of saline matter*, and of no great *hardness*, will receive, by being powdered in brass or bell-metal mortars, though perfectly clean, a coppery impregnation, sufficient to manifest itself in the common chemical trials, and perhaps not altogether innocent in medicines or in aliments.

From all these imperfections the PORCELAIN mortars are free, and their price is sufficiently moderate to admit of their general use.

This compact hard porcelain is excellently adapted also for evaporating pans, digesting vessels, basons, filtering funnels, syphons, tubes, such as Dr. Priestley uses in some of his experiments instead of gun-barrels, retorts, and many other vessels for chemical uses, which I have made for my friends, of different forms and magnitudes, and with some variations in the composition itself, according to the views for which they were wanted. If, in this department, I should be happy enough to contribute any thing towards facilitating chemical experiments, by supplying vessels more serviceable, or more commodious for particular uses, than are commonly to be met with, my utmost wishes in respect to these articles will be gratified.



CLASS XX.

THERMOMETERS *for measuring strong fire, or the degrees of heat above ignition.*

TO those who are conversant in experimental enquiries, or in the operations of manufactures and arts that are carried on by fire, it is unnecessary to mention the importance of a thermometer, by which the force of fire, in furnaces of every kind, may be accurately measured, and appreciated

ciated in the same denominations, as the lower degrees of heat are by the common thermometers.

Such an instrument I have now the satisfaction of offering to the public. As the thermometer itself is accompanied with a pamphlet explaining its construction and use, and as the results of my experiments, both respecting its construction, and the comparison of its scale with that of Fahrenheit's continued, have been honoured with a place in the *Transactions* of the Royal Society †, it will here be sufficient just to mention the general principles on which it is founded; *viz.* that earthy bodies of the *argillaceous* order have their *bulk diminished by fire* in proportion to the degree of heat they are made to undergo;—and that, consequently, the *contraction* of this species of matter affords as true a measure for strong fire, as the *expansion* of mercury or spirit of wine does for the lower degrees of heat; but with this difference, that the contraction of the argillaceous mass is a *permanent* effect; so that the degree of heat is not here determined by a single transient observation made in the fire itself, but its measure is preserved, and is to be examined when grown cold, or at any future time.

The argillaceous matter is formed into equal small pieces, called *thermometer-pieces*; and one of these, which may be conceived as the detached bulb of a thermometer, is put into the fire that is to be measured, either in a little case made for that purpose, or in the same vessel with the subject-matter of the operation.

A gage, consisting of two rulers fixed on a flat plate, a little nearer together at one end than the other, so as to include between them a long converging canal divided on the side, serves for discovering minute variations in the bulk of the pieces. A raw piece will just enter to 0 at the wider end of the canal: after it has been in the fire, if it

† Phil. Transact. vol. LXXII, LXXIV, LXXVII.

be gently slid along till it is stopped by the convergency of the sides, the degree at which it stops will be the measure of its diminution, and consequently of the heat which it has undergone.

As the accuracy of the scale of the common thermometer depends upon the perfect equality of the bore of the tube from one end to the other, so the accuracy of this gage depends upon the perfect straightness of its sides; and the difficulty of obtaining this essential condition necessarily occasions a considerable enhancement of the price. I have now happily succeeded in making gages of the hard species of porcelain, more perfect than those I can generally procure in brass: the porcelain ones have the advantage of not being susceptible of any bruise or derangement; they may be broken, but they cannot, in this respect, deceive.

IF it shall appear to those, who may have been pleased to attend to the state of this manufactory from its commencement, that it has been in a *progressive course of improvement*, with respect to the taste and variety of its productions, as well as the quality of the bodies or compositions of which they are formed, the proprietor will be highly gratified by their approbation.

He begs leave to observe, that a competition for cheapness rather than for excellence, a desire of selling much in a little time, without a due regard to the taste and quality of the productions, is a most frequent and certain cause of rapid decay both to the fine arts and to manufactures; but that if purchasers should at any time, under the fallacious appearance of saving, prefer *mediocrity*, it would then be impossible for artists or manufacturers to pay the necessary
attention

attention to excellence, and consequently to keep up, much less to improve, the quality of their works.

It is obvious, that all works must bear a *price* in proportion to the skill, the time, the expence and the risk, attending the invention and execution of them. Pieces which, for these reasons, bear a high price, and are therefore by many called *dear*, are in general, when justly estimated, the *cheapest*, and attended with less profit to the maker than those which are *called* cheap.

Persons not practically conversant in the arts, have sometimes imagined, that when a model or drawing of a fine form is given, it is as easy to make a handsome copy from that model, as to make an ugly copy from an ugly original; not reflecting at the moment, that in the most beautiful forms, the smallest deviation from the outline is more strikingly visible, and far more disgusting, than the same deviation would be in an ordinary piece. In ornamental vases, encaustic paintings after gems, Etruscan and Greek vases, &c. where every single piece is formed and painted solely by the hand of the artist, how difficult must it be to preserve, in every piece, the precise beauty of the first model! and even in cases where a mould is made use of, *that* performs but a small part of the work: so much time and attention, in undercutting the draperies, &c. such delicate retouchings with the modelling tools, are subsequently necessary for producing a finished piece, that a common workman will turn a dozen of pieces out of his hands, finished in an ordinary way, before a superior artist, whose time is of course more valuable, can give the last finish to a single one, though the mould be the same for both.

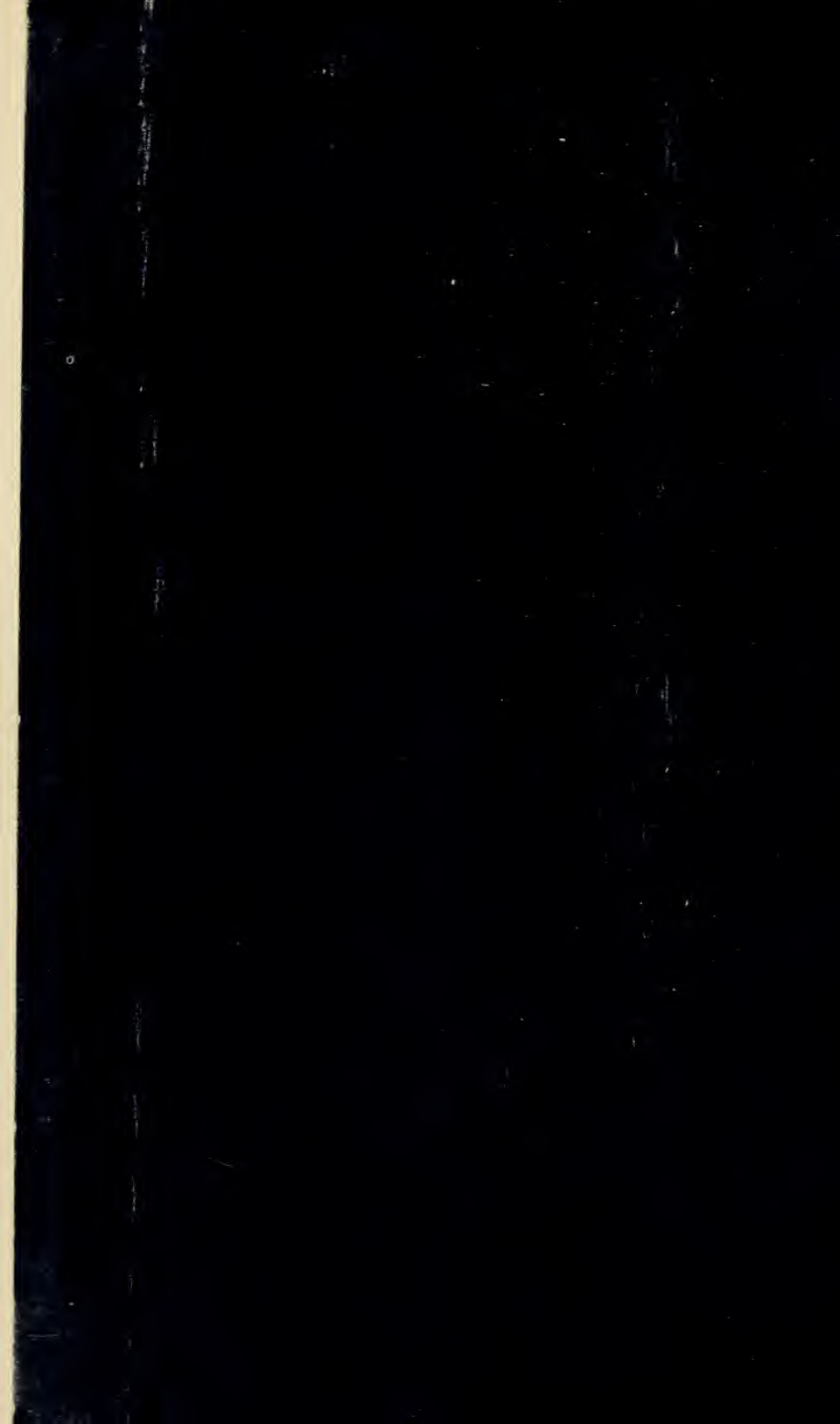
That beautiful forms and compositions never were, nor can be, made in a little time or at a small expence, in any

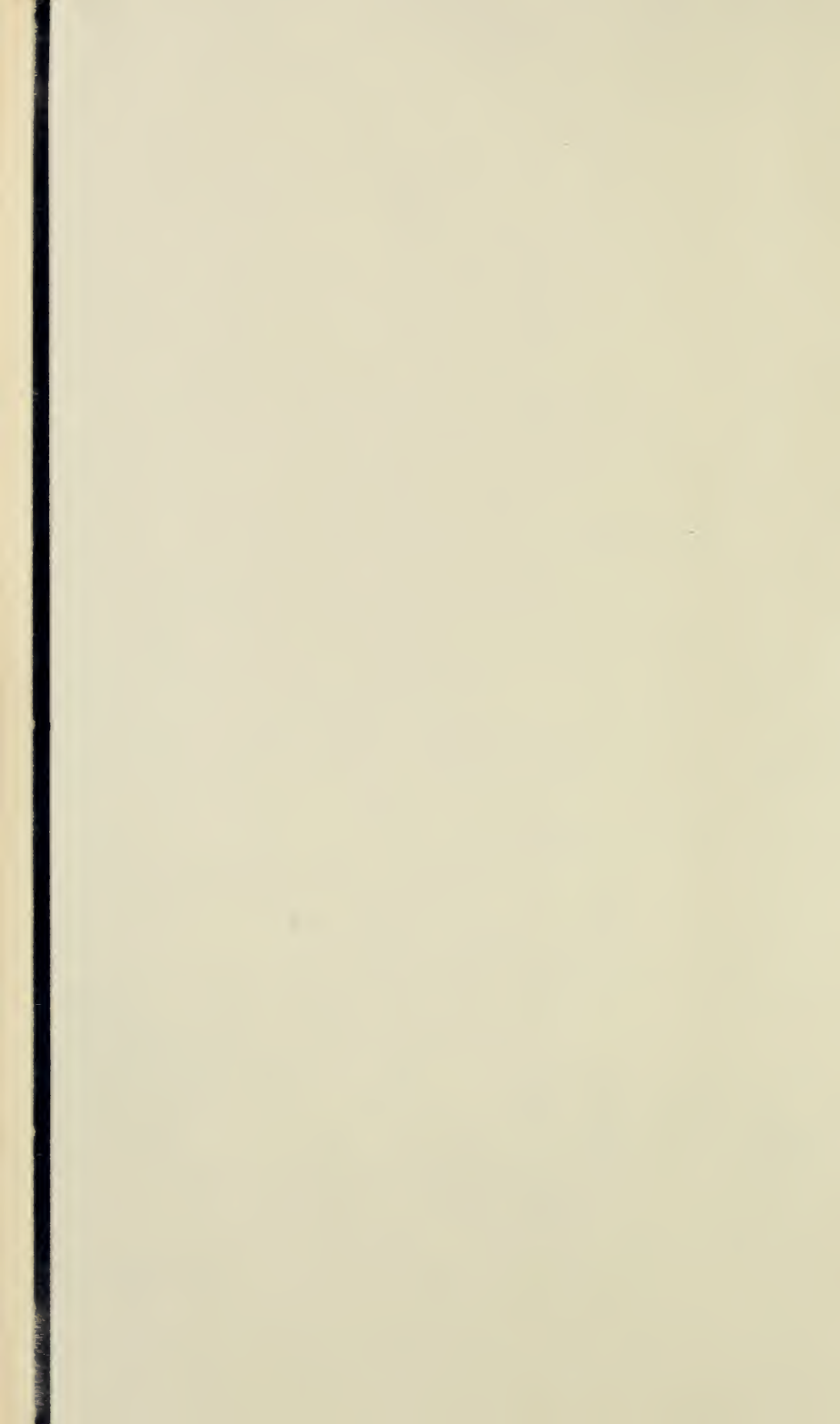
age or country, is so fully known to those whom the proprietor of this manufactory has the honour of serving, that it is unnecessary to dwell upon the subject. He will only add, that so long as he enjoys the encouragement and support from his illustrious patrons and customers, which he has hitherto done, and for which he now begs leave to return his humble and most grateful acknowledgements, he will continue his best endeavours to render his works in some measure worthy of that notice and patronage; and will much rather give up the making of any particular article altogether, than suffer it to be degraded.

F I N I S.

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The QUEEN'S WARE of Mr. WEDGWOOD's manufacture, with various improvements in the table and desert services, tea equipages, &c. continues to be sold as usual at his warehouse in GREEK STREET, SOHO; and at no other place in London.





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OIL



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OIL



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OIL



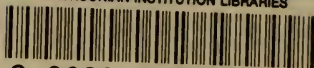
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